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art 6

FIFTY CENTS

HALF HOURS WITH THE BEST COMPOSERS

EDITED BY

KARL KLAUSER

BOSTON
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Half Hours with the Best Composers

The phenomenal success of "FAMOUS COMPOSERS AND THEIR WORKS" has encouraged the publishers to announce immediately a new publication, which will serve as a companion work, entitled *Half Hours with the Best Composers.*

Its purpose is to place in the hands of subscribers an ample library of music at a cost of less than one cent a page.

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have been selected to write the opening numbers for the thirty parts, each of which will also contain, as a frontispiece, a portrait of the composer, followed by a brief biography and a list of his principal compositions.

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They will average in length about eight pages, following which, in each Part, there will be about forty pages of foreign music selected with special reference to profitable entertainment, and requiring for its performance but moderate technical skill. The best that has been written by

THE BEST COMPOSERS IN ALL COUNTRIES

will be included. None of the compositions in "FAMOUS COMPOSERS" will be duplicated.

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LESS THAN ONE CENT A PAGE.

The collection will be edited by Mr. Karl Klauser, one of the editors of "FAMOUS COMPOSERS," who is well known throughout the country as an editor of many years' experience, and one who is in sympathy with all schools of music.

The work will be published exclusively by subscription and in serial form. It will be complete in thirty Parts at fifty cents each, issued semi-monthly. No subscription will be received for less than the entire work. For further particulars apply to

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EMIL LIEBLING

EMIL LIEBLING was born in Pless, Germany, April 12, 1851. After studying with Ehrlich in Berlin in 1866, he came to this country in 1867, commenced active musical work in Kentucky, and in 1872 became a resident of Chicago, where up to the present time he has been an important and potent factor in musical affairs, being prominently identified with the best musical interests as composer, teacher, and executive artist. A sojourn of two years in Europe from 1874 to 1876 afforded ample opportunity for enjoying the counsel of Kullak and Liszt in piano playing, and Rohde and Dorn, in Berlin, in composition. Mr. Liebling's first published work was a song entitled *The Spring is Late*, which appeared in Chicago in 1873.

His principal vocal and instrumental compositions are as follows: —

For piano: Op. 10, *Le Météore, Galop de Concert;* Op. 11, *Gavotte Moderne;* Op. 12, *Florence Valse de Concert;* Op. 13, *Complete Scales;* Op. 17, *Feu Follet Scherzo (Will o' the Wisp);* Op. 18, *Albumblatt;* Op. 19, *The Kensington Waltzes;* Op. 20, *First Concert Romance (Dramatique);* Op. 21, *Second Concert Romance (Poétique);* Op. 23, *Cradle Song.*

For the voice: Op. 14, *Adieu*, Song for Tenor or Soprano; Op. 22, *Dost Thou Remember*, Tenor Song.

For violin and piano: Op. 23, *Cradle Song.*

In addition to his musical work, Mr. Liebling is an active contributor to the leading musical magazines.

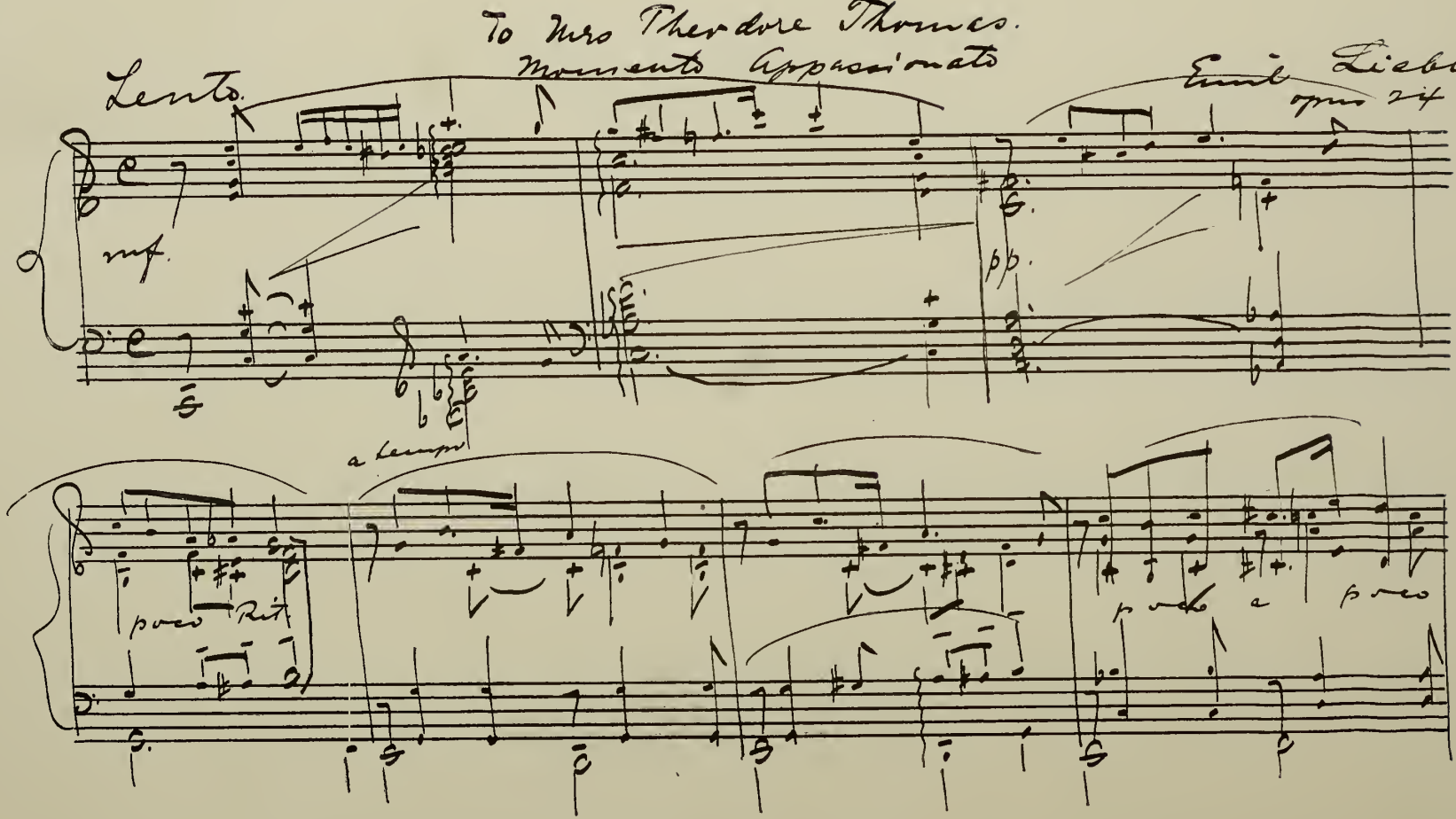
M6784

To Mrs Theodore Thomas.

Momento Appassionato

Emil Liebling

opus 24

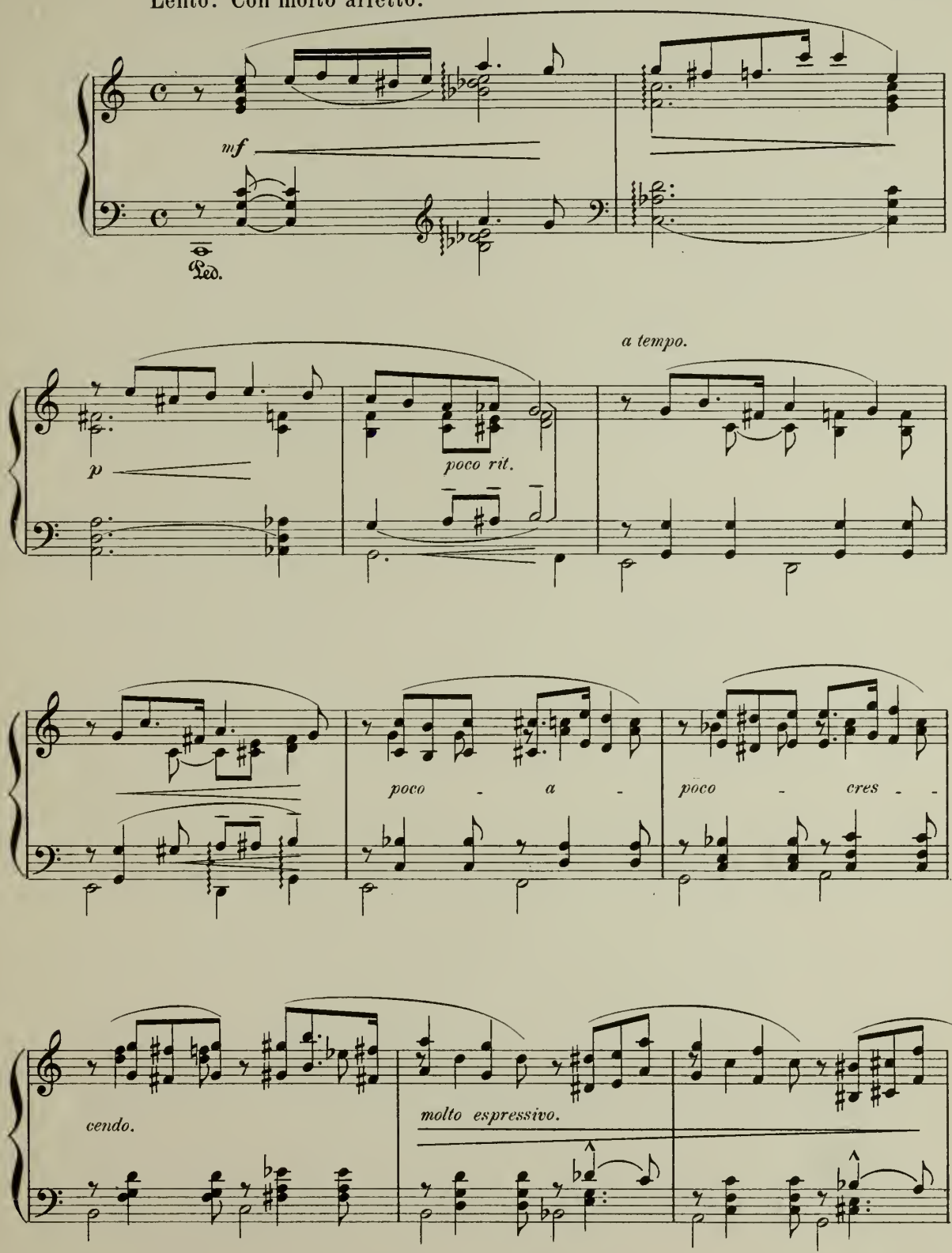


To Mrs. Theodore Thomas.

Momento Appassionato.

EMIL LIEBLING, Op. 24.

Lento. Con molto affetto.



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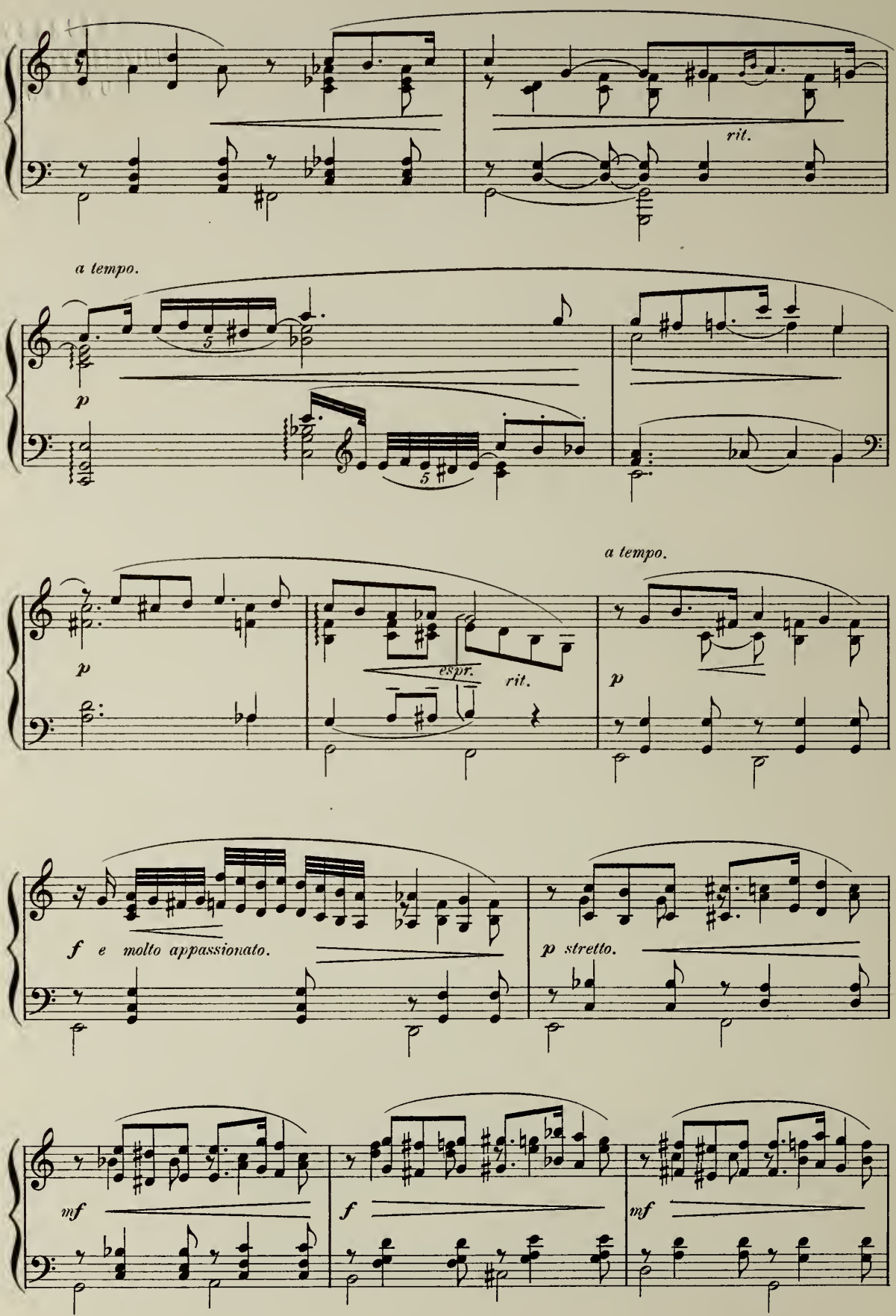
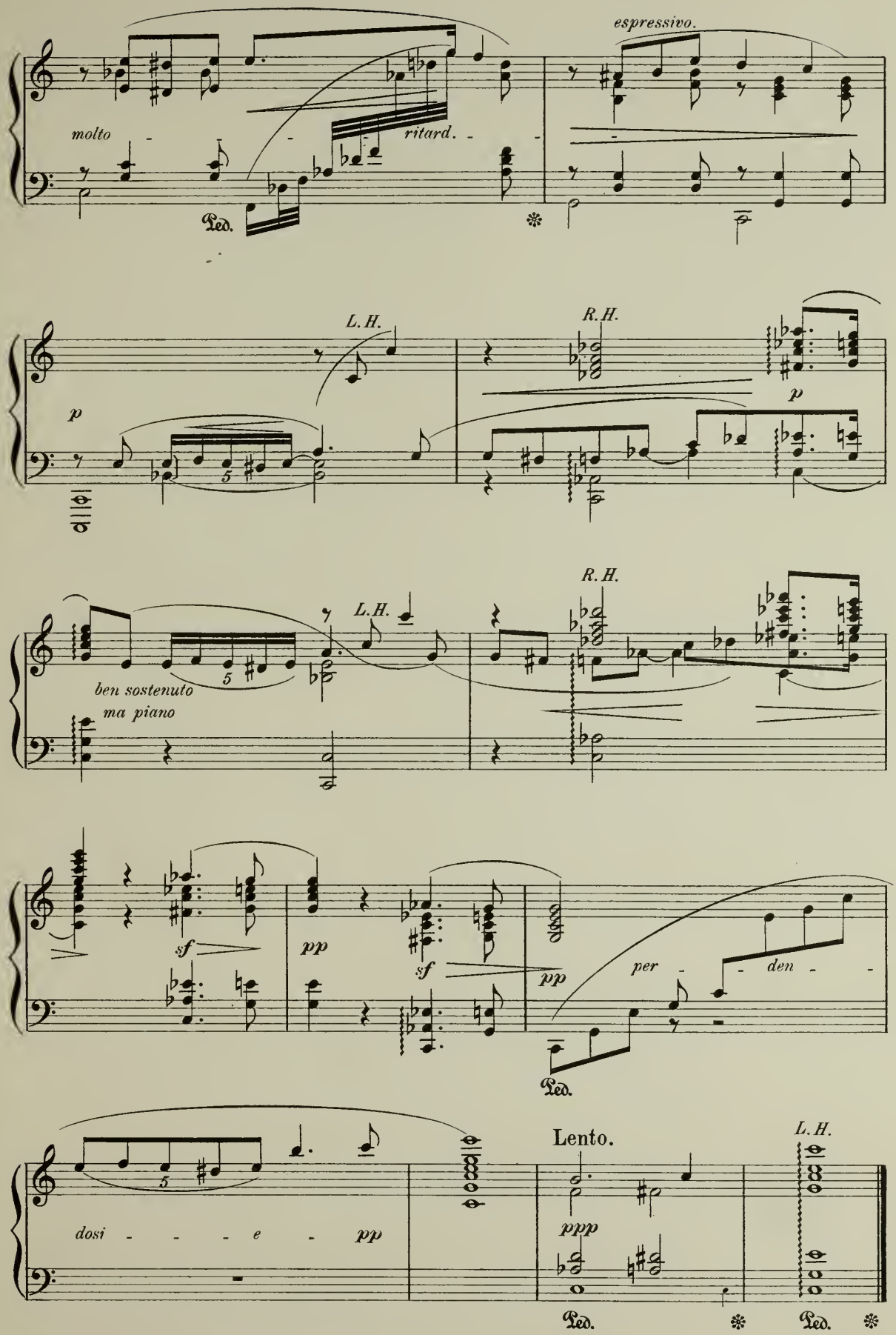

rit.
a tempo.
p
5
5
a tempo.
p
espr.
rit.
p
f e molto appassionato.
p stretto.
mf
f
mf

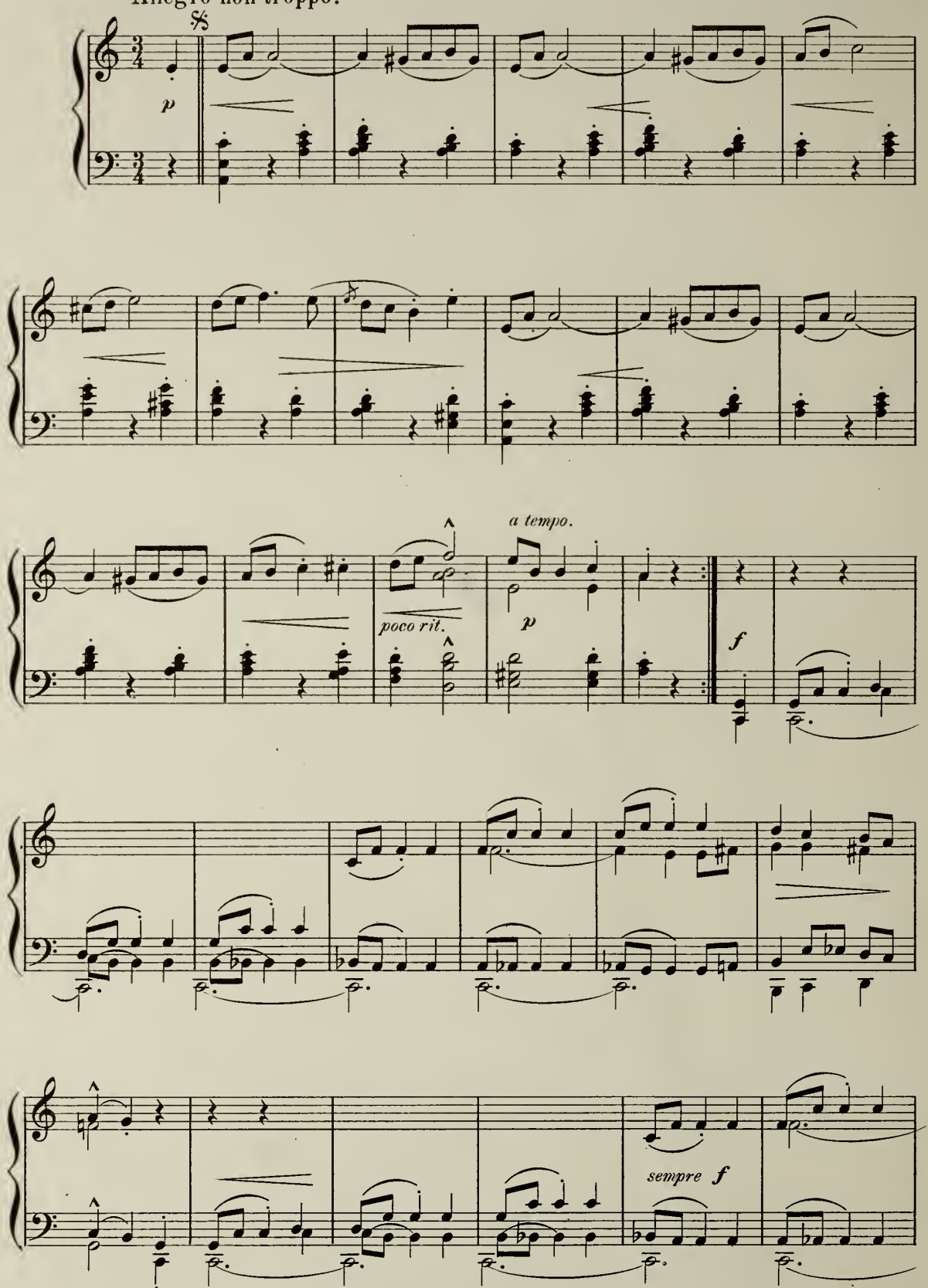

espressivo.
molto
ritard.
Ped.
L.H.
R.H.
p
p
5
ben sostenuto
ma piano
sf
pp
sf
pp
per - den -
Ped.
5
dosi - - - e - pp
Lento.
ppp
L.H.
Ped.
Ped.

Dedicated to Mr. J. H. Hahn.

Momento Scherzando.

EMIL LIEBLING, Op. 25.

Allegro non troppo.



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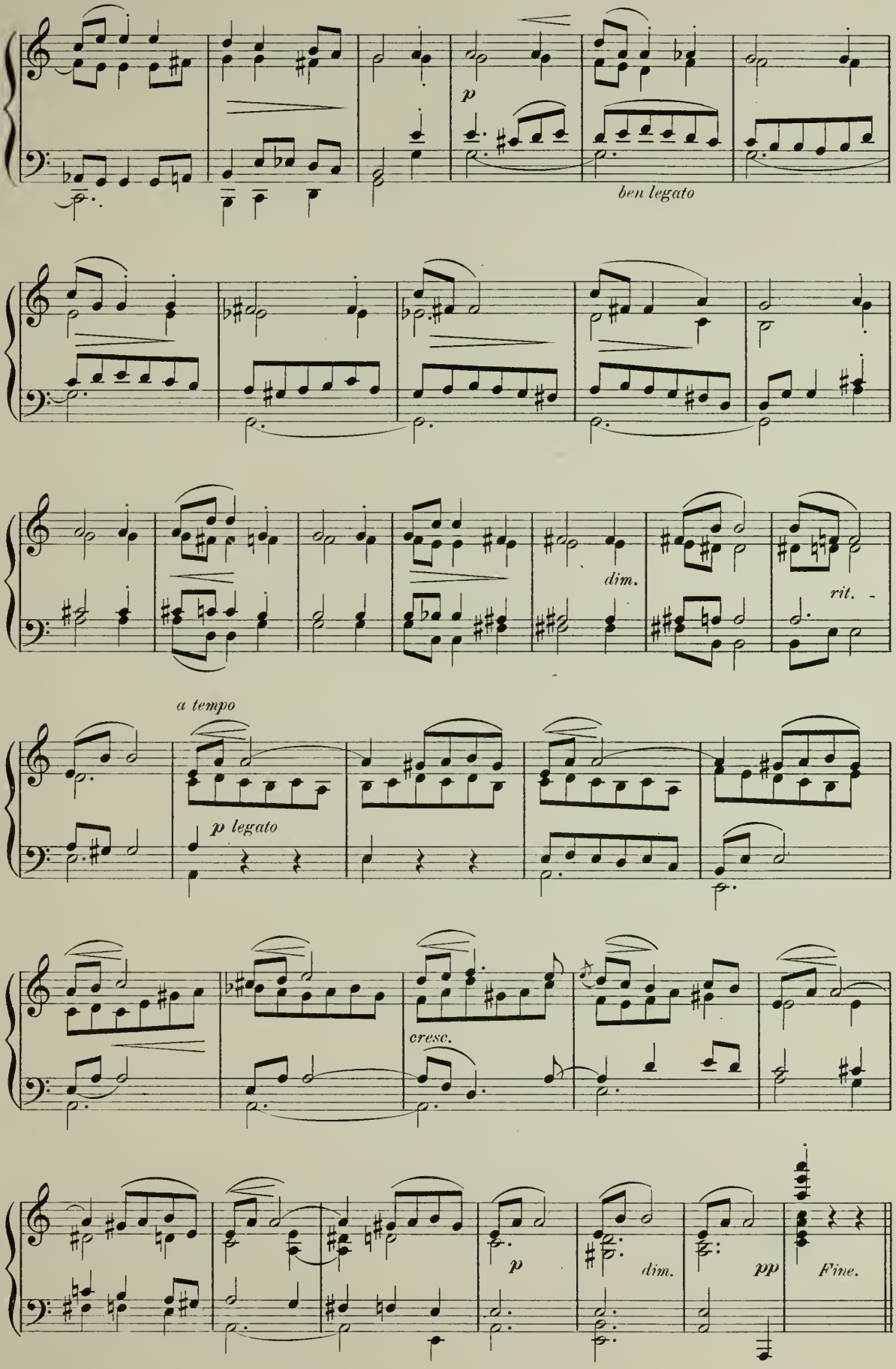
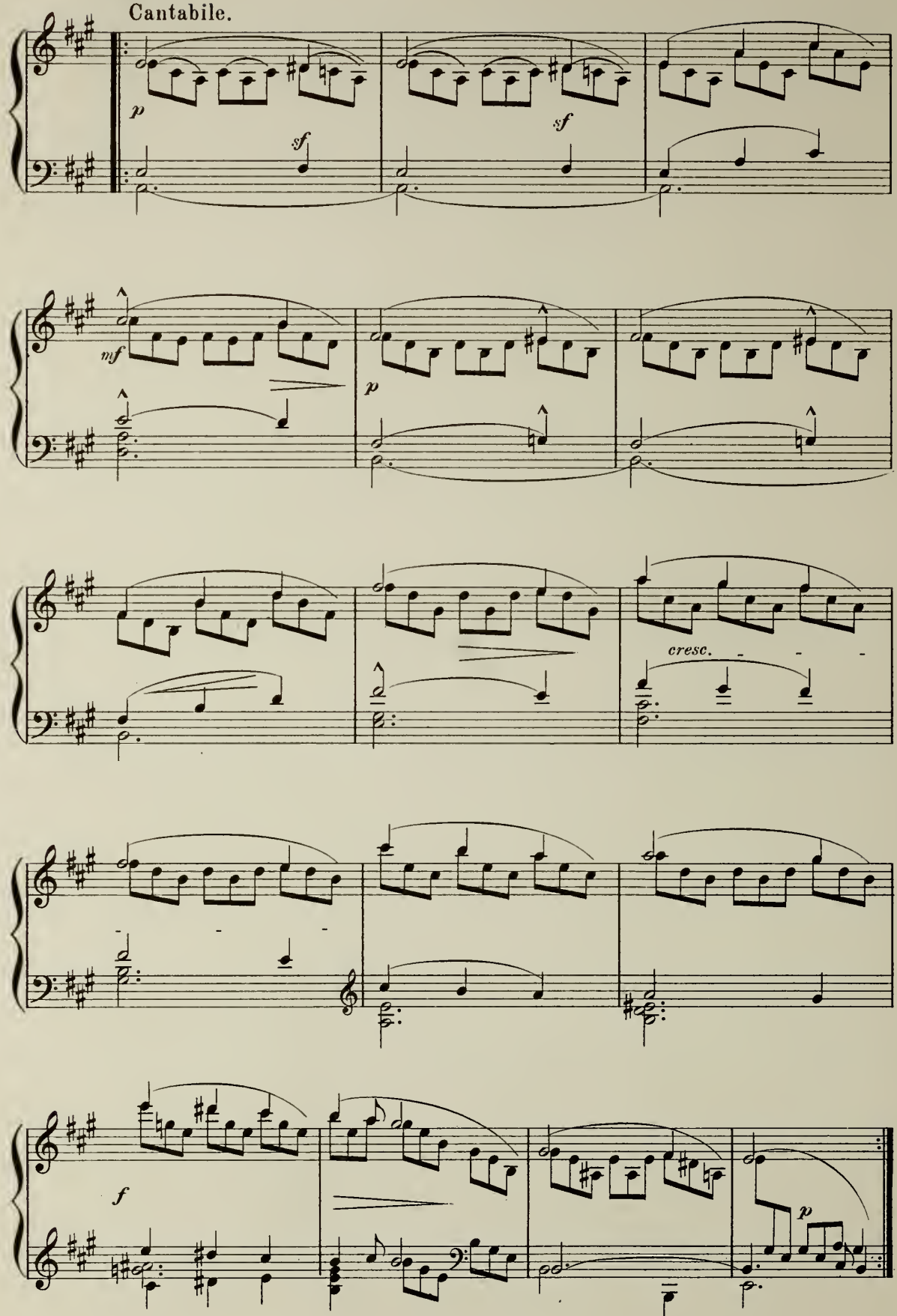
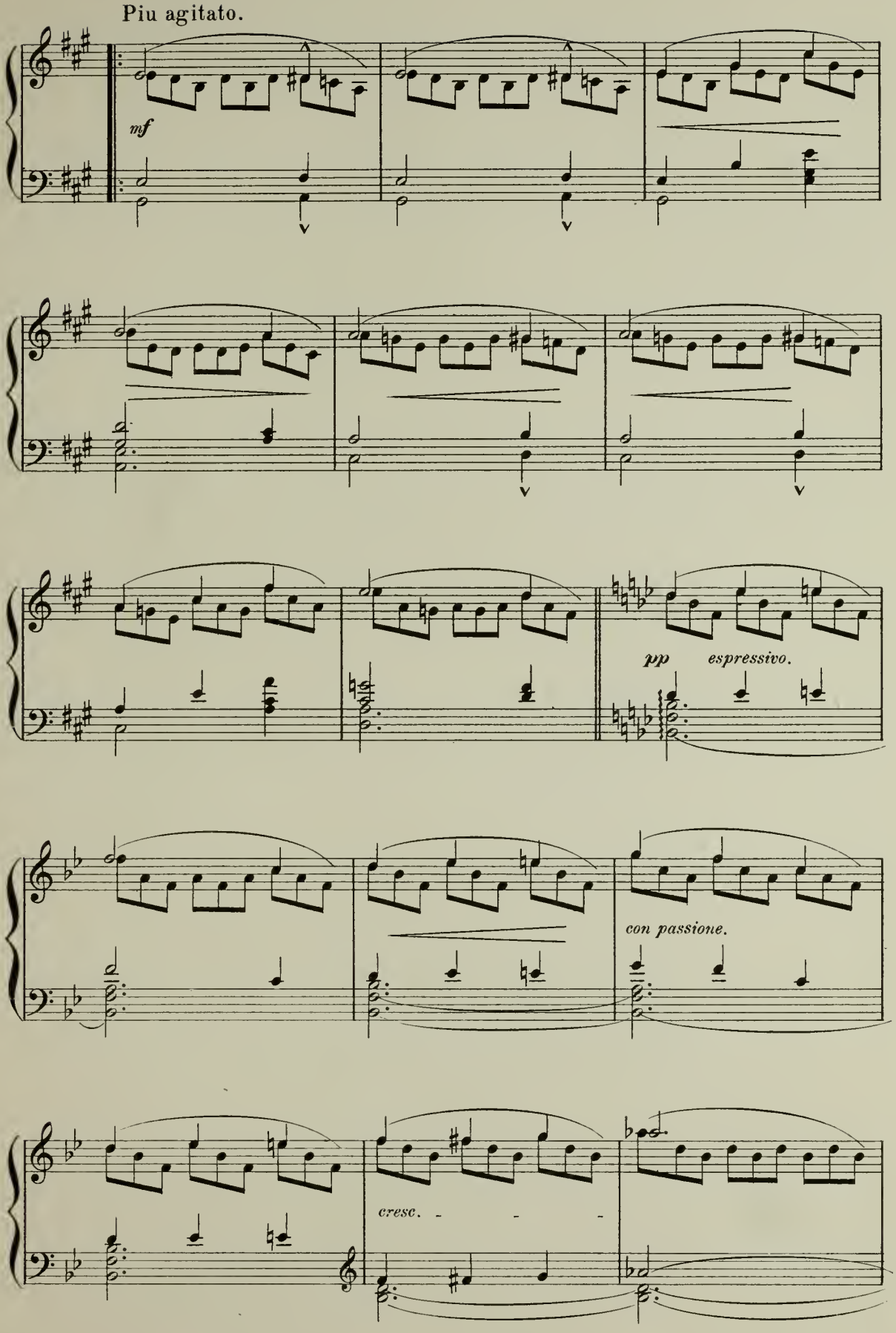
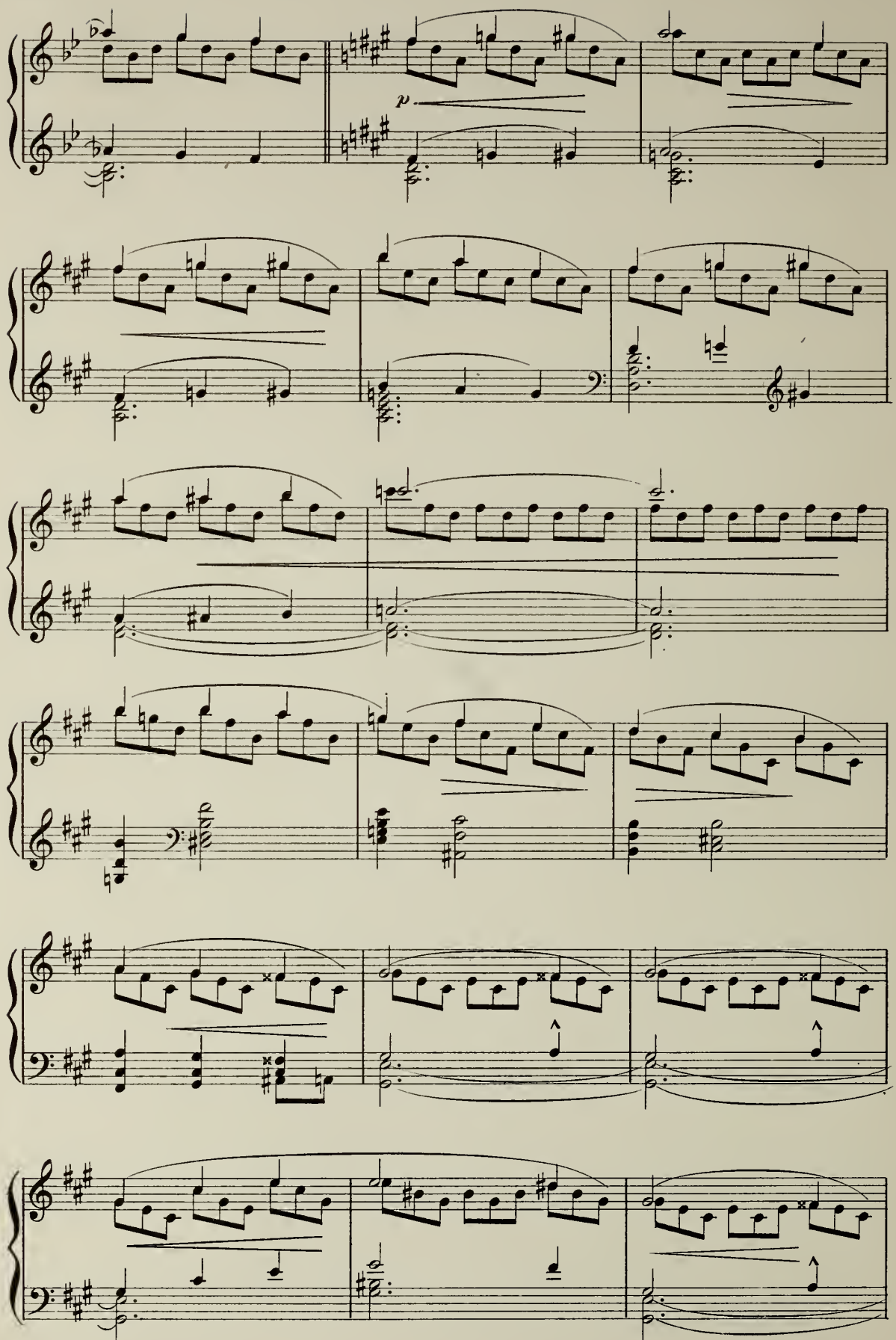

p
ben legato
dim.
rit.
a tempo
p legato
cresc.
p
dim.
pp
Fine.

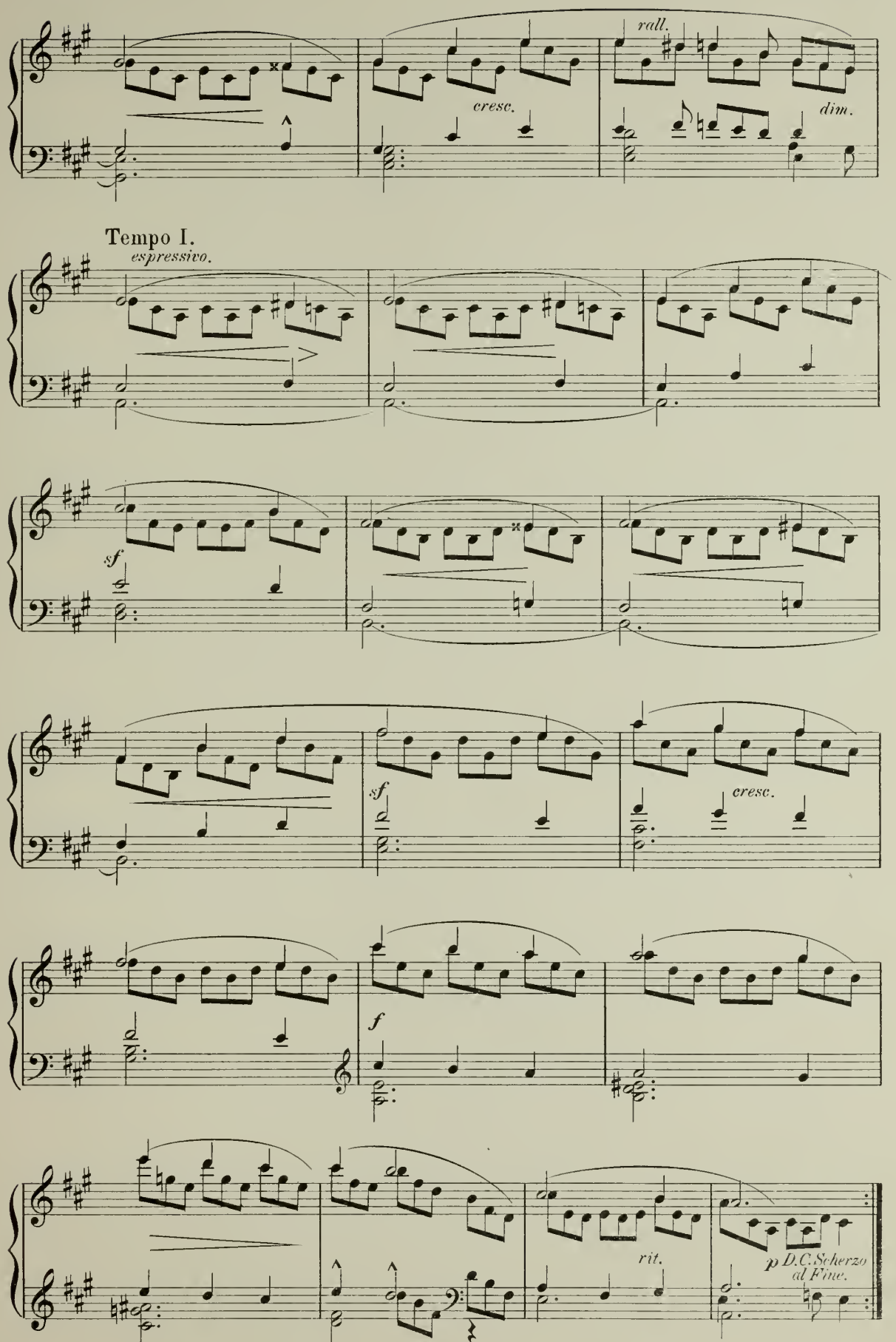
TRIO.

Cantabile.




Piu agitato.
mf
pp espressivo.
con passione.
cresc.

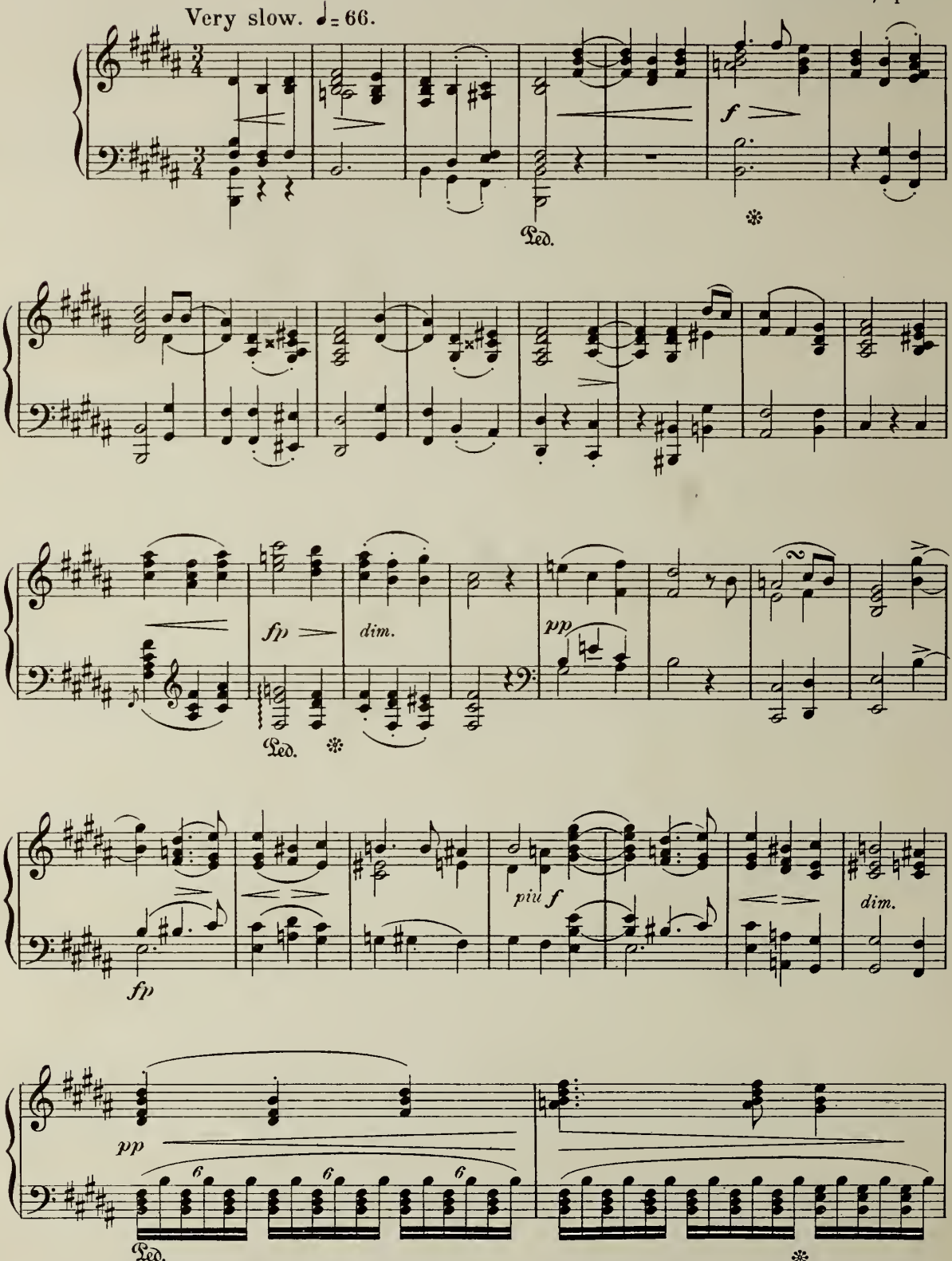

p


rall.
cresc.
dim.
Tempo I.
espressivo.
sf
sf
cresc.
f
rit.
p D.C. Scherzo al Fine.

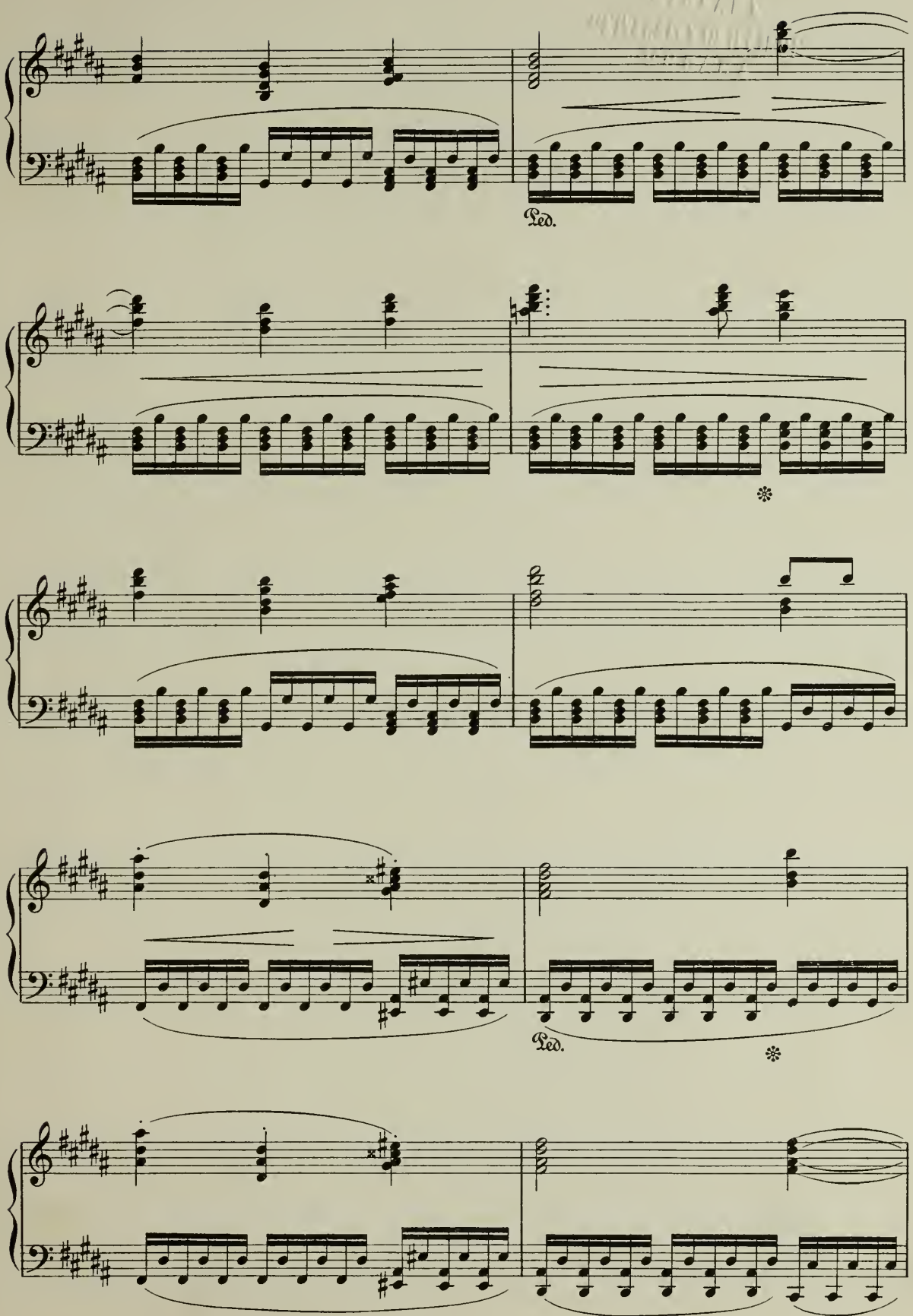
Paradise and the Peri.

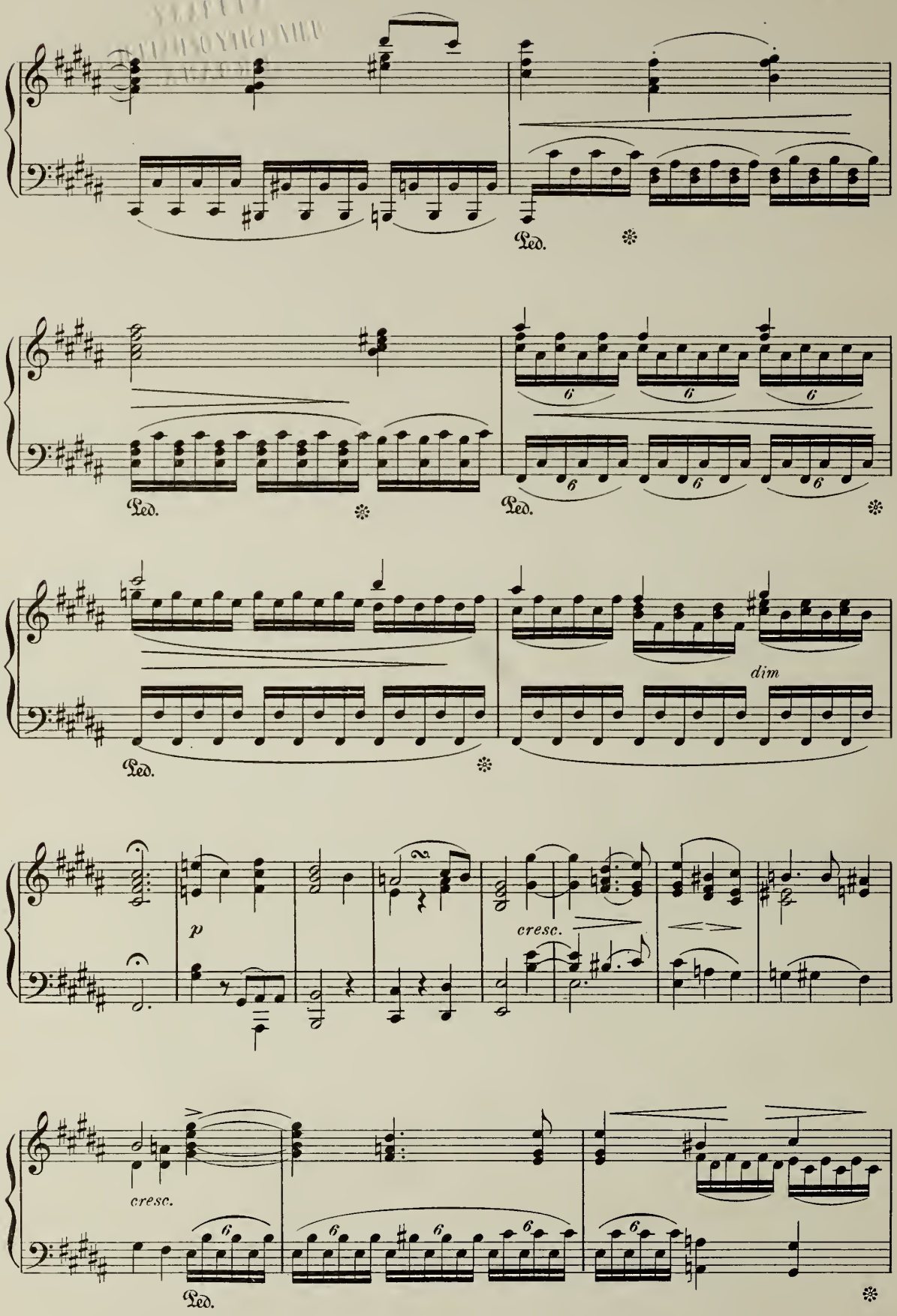
"Sleep on in visions of rest."*

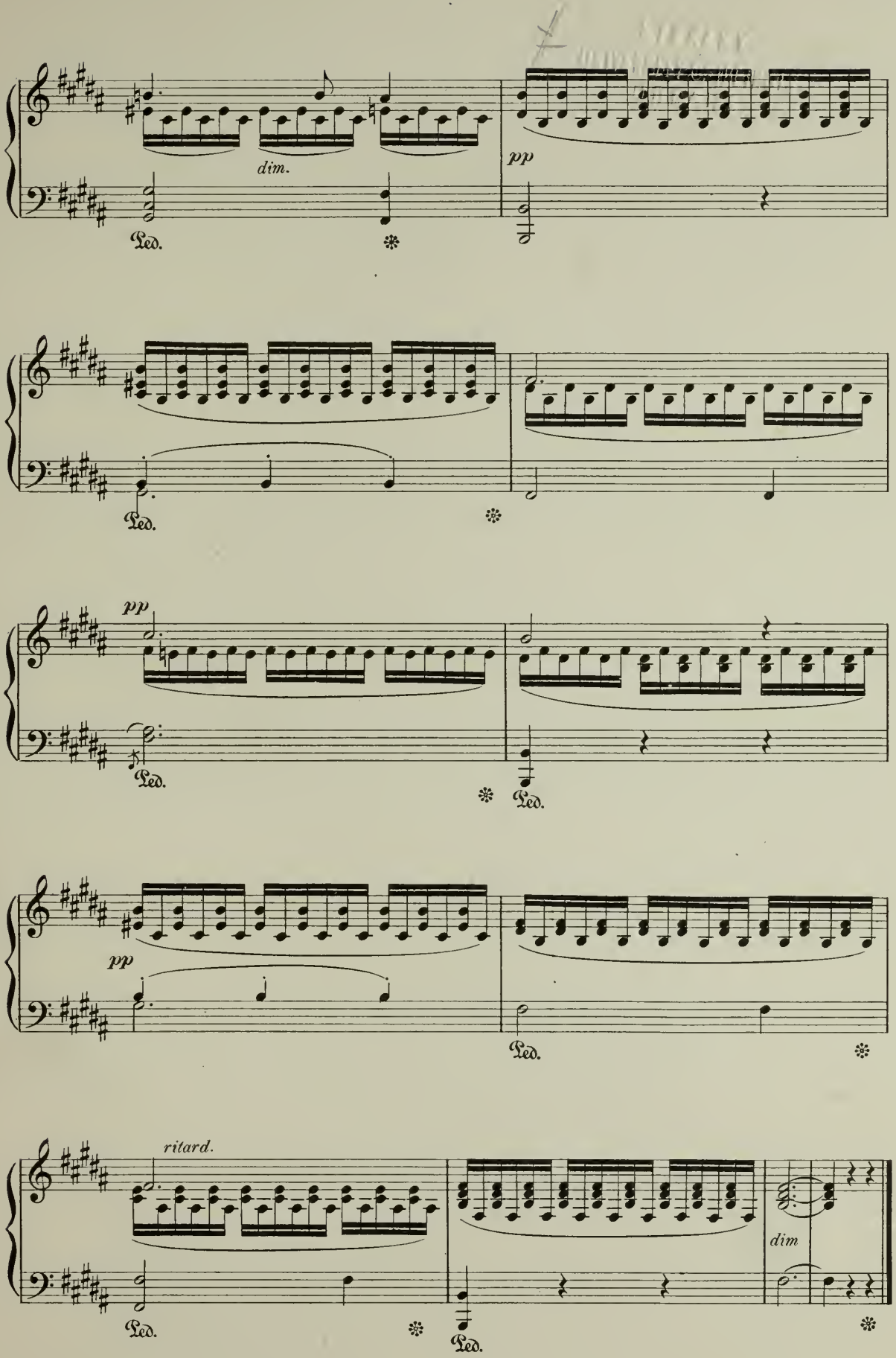
R. SCHUMANN, Op. 50.



* *The German text of this Cantata was translated from Moore's "Lalla Rookh"*

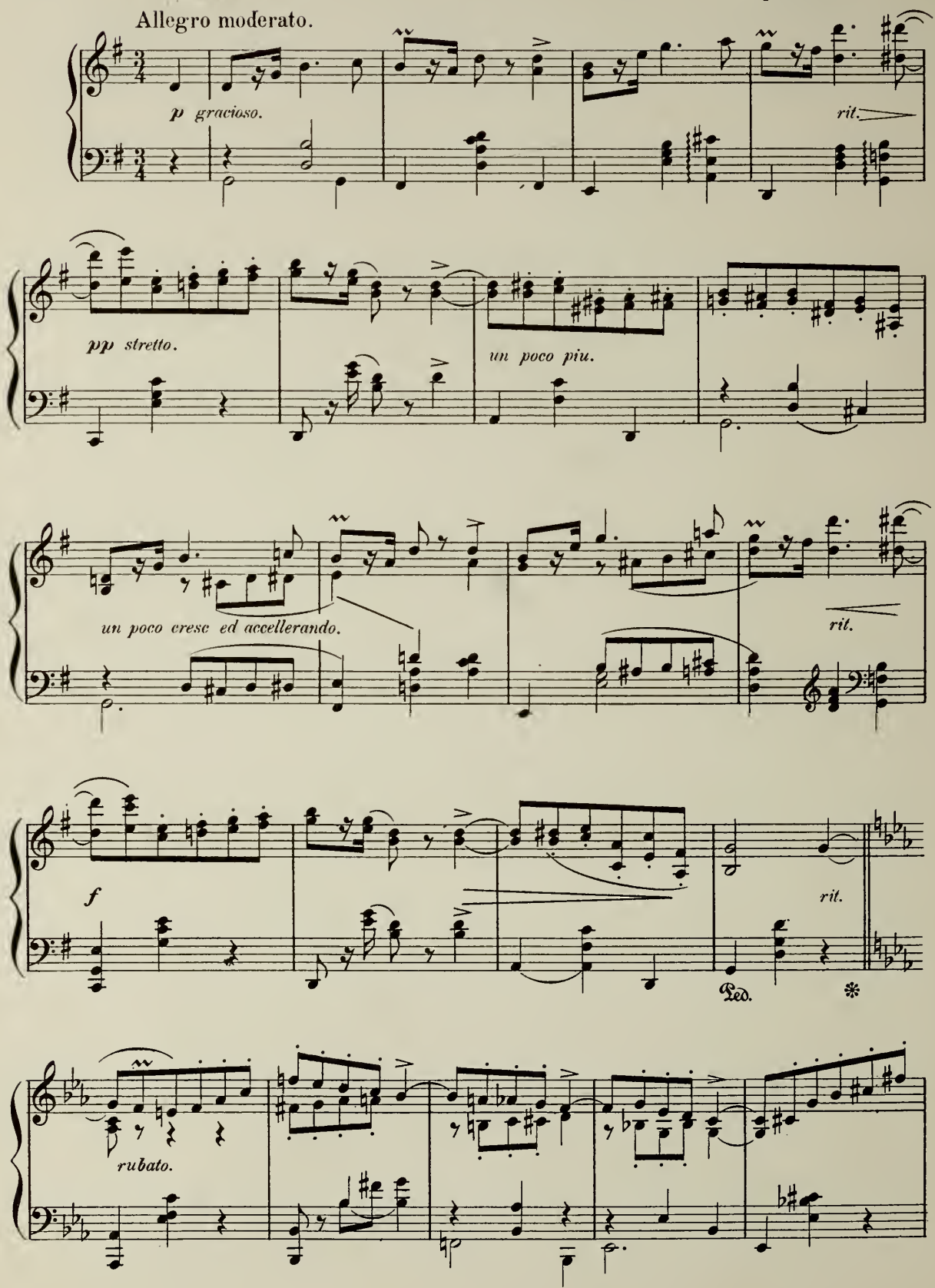

Ped.
Ped.

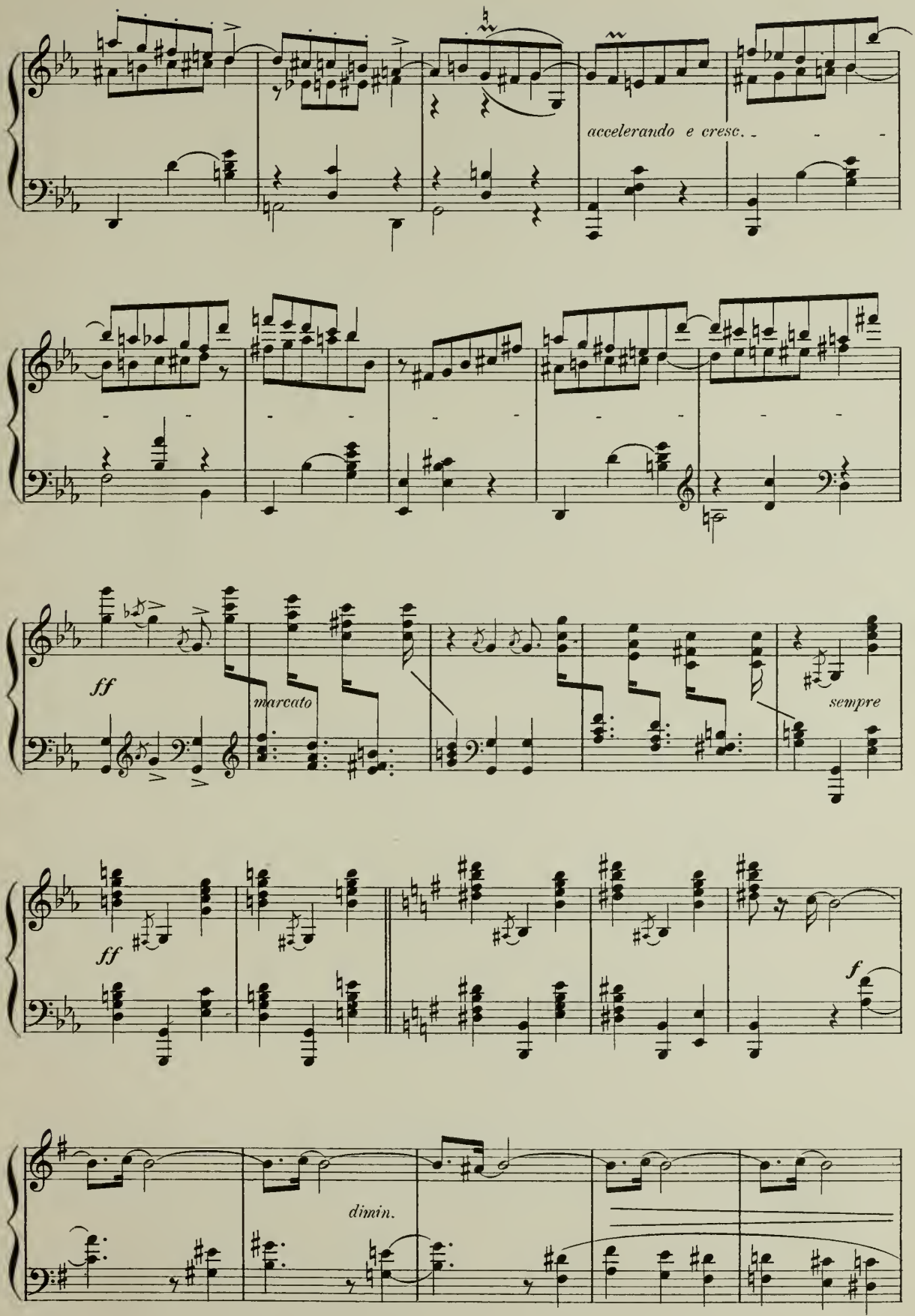

Ped.
Ped.
Ped.
dim
p
cresc.
cresc.
Ped.

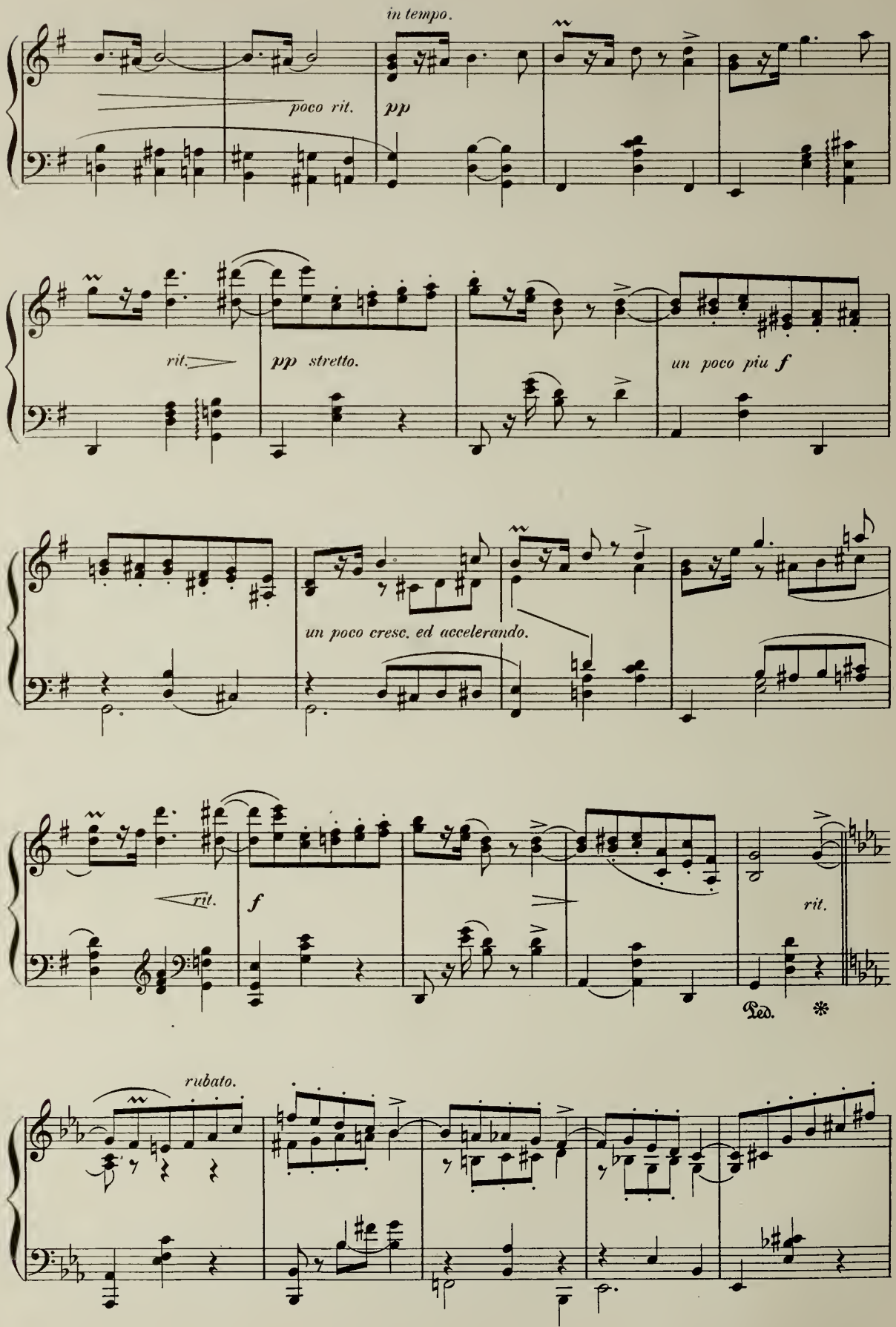

dim.
pp
Ped.
pp
ritard.
dim

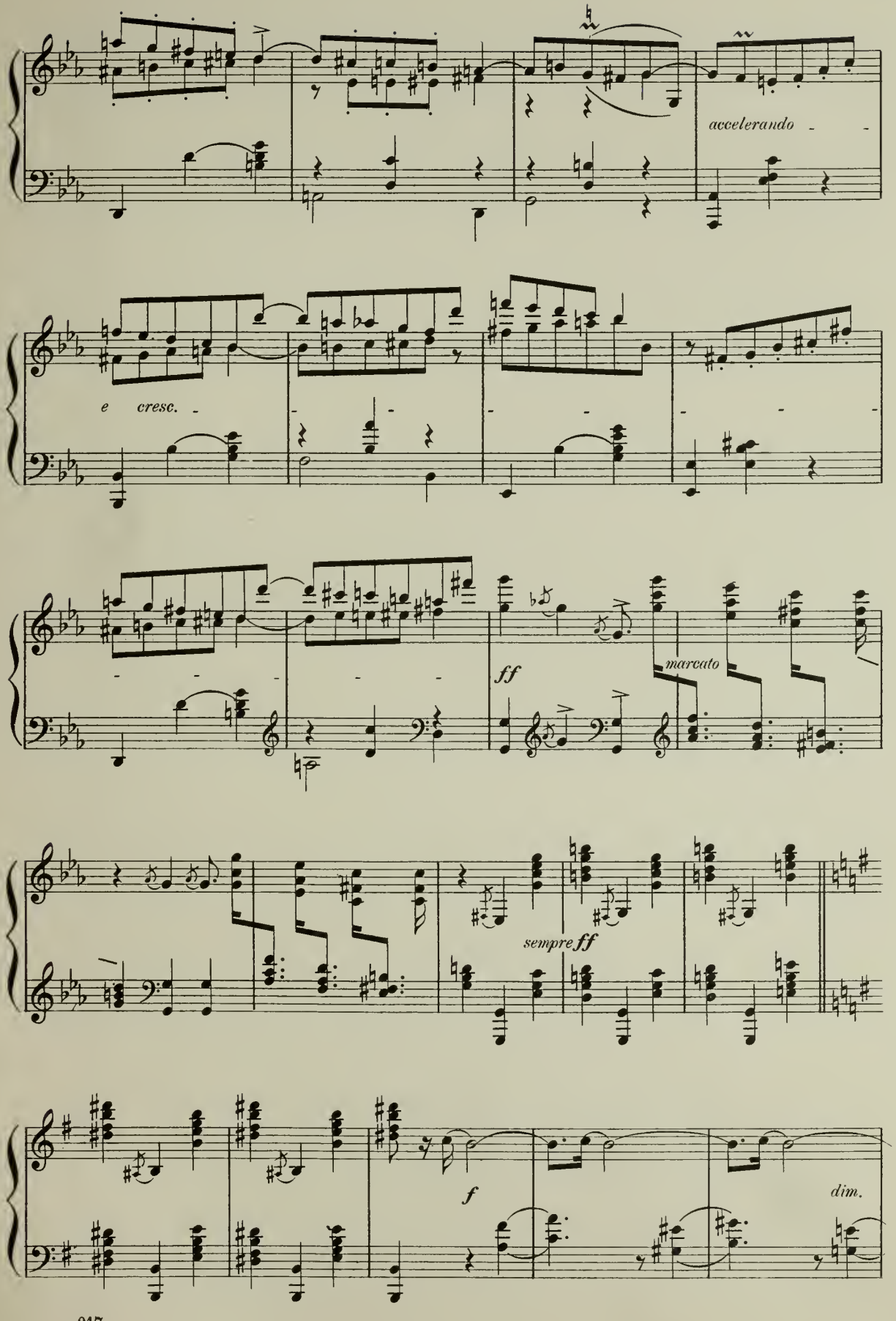
Mazurka.

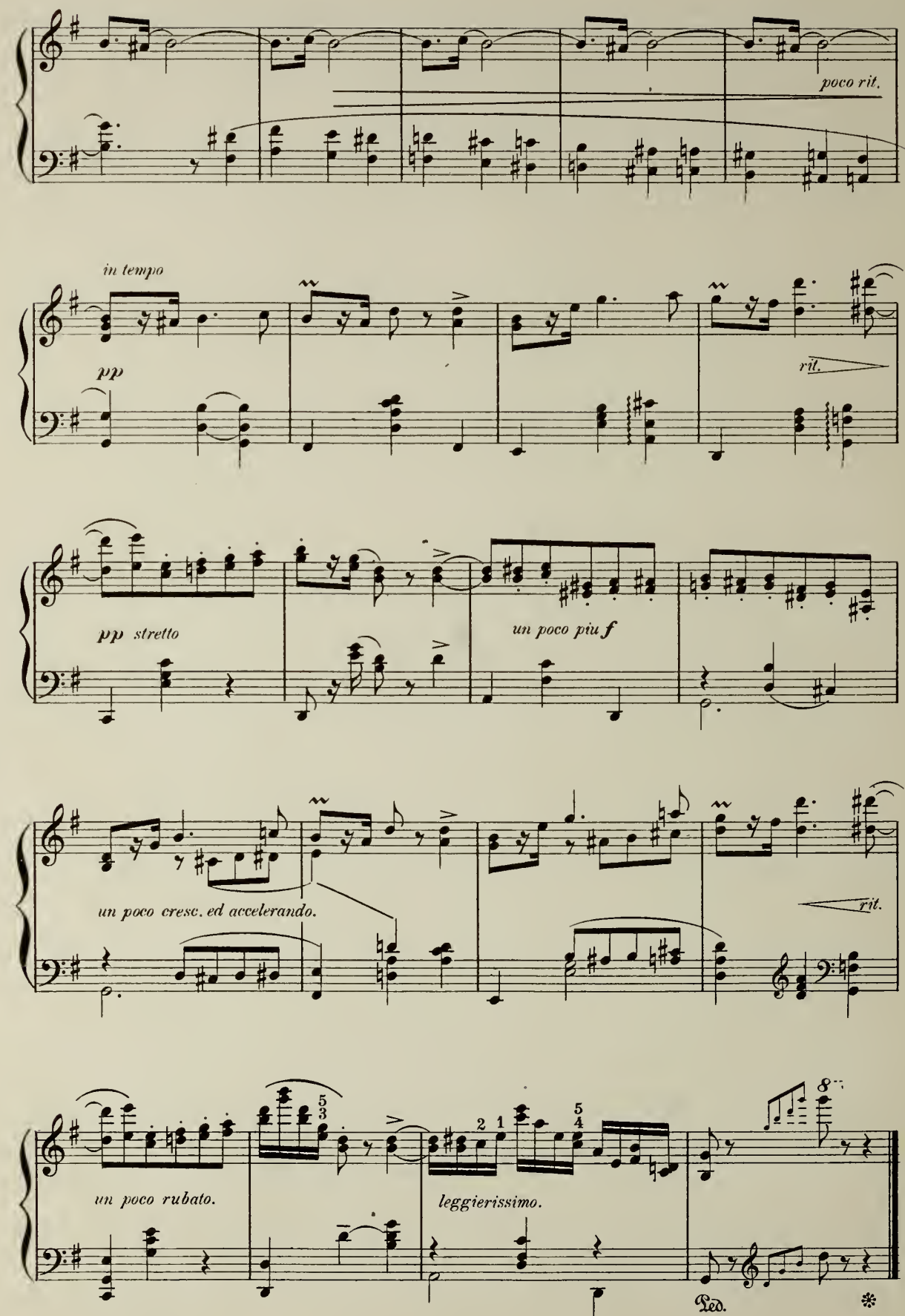
MAURICE MOSZKOWSKI,
Op. 38. №3.




accelerando e cresc.
ff
marcato
sempre
ff
f
dimin.

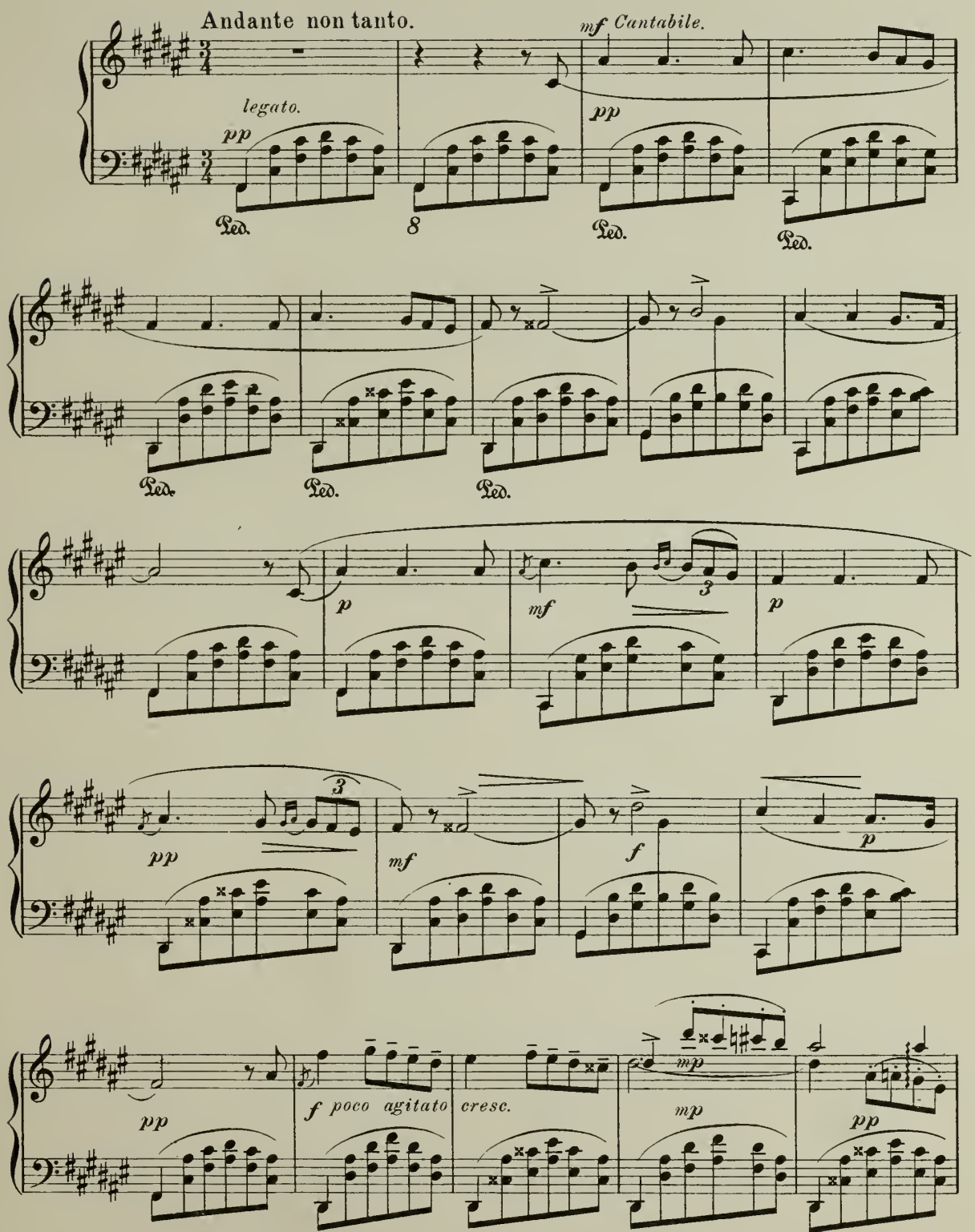

in tempo.
poco rit.
pp
rit.
pp stretto.
un poco piu f
un poco cresc. ed accelerando.
rit.
f
rit.
Ped.
*
rubato.

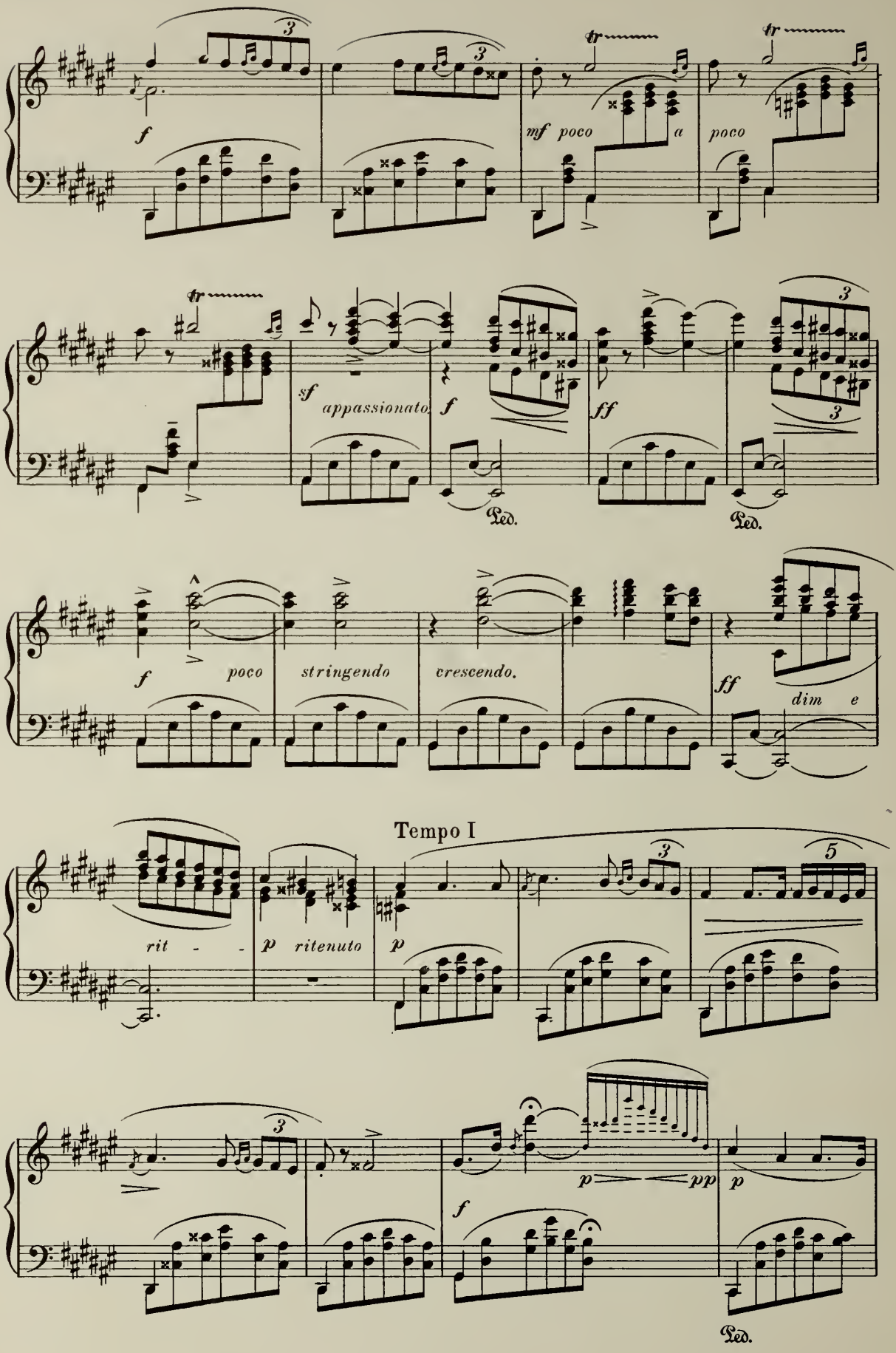

accelerando
e cresc.
ff
marcato
sempre ff
f
dim.

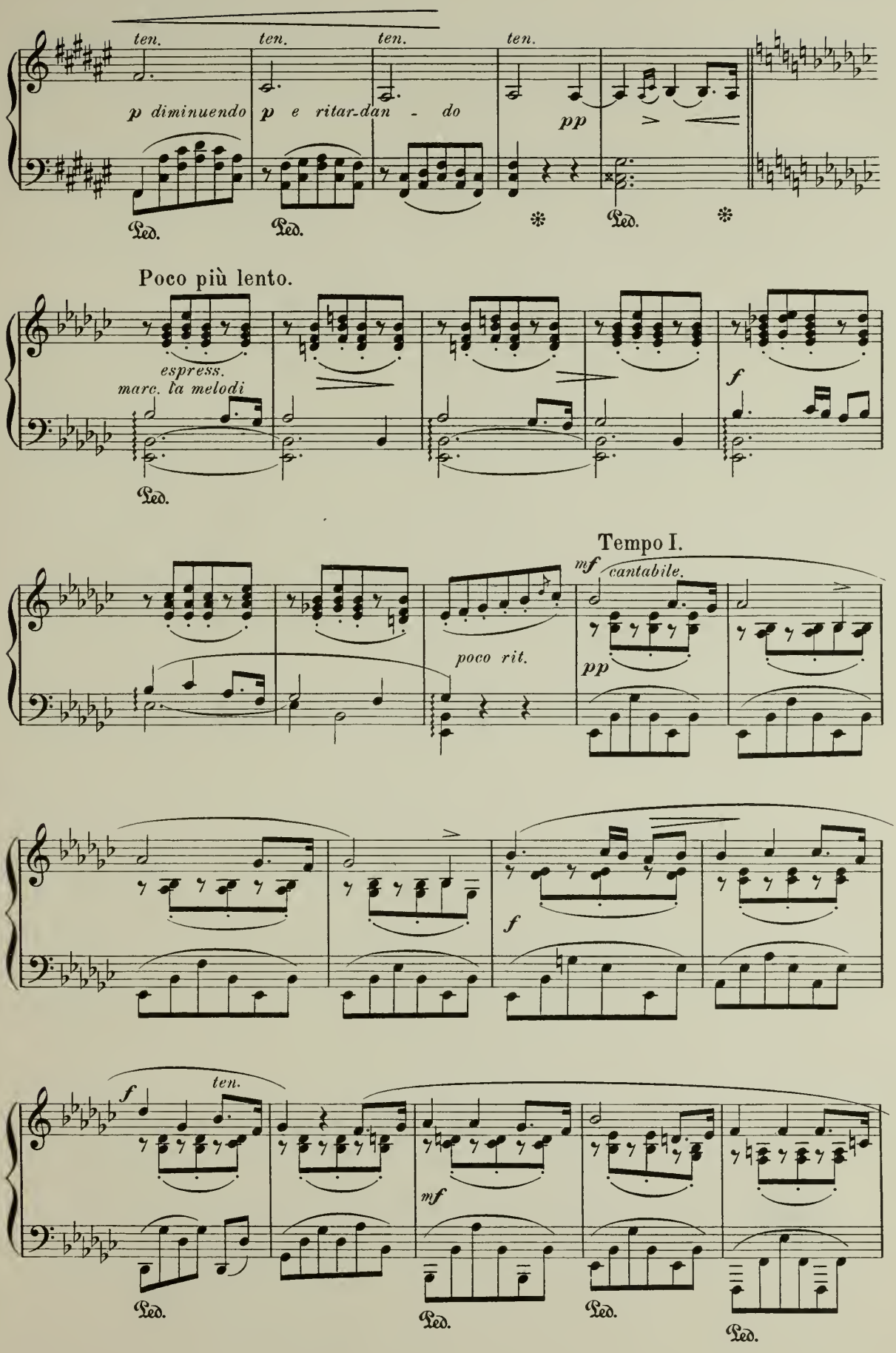

poco rit.
in tempo
pp
rit.
pp stretto
un poco piu f
un poco cresc. ed accelerando.
rit.
un poco rubato.
leggierissimo.
8va
Ped.
*

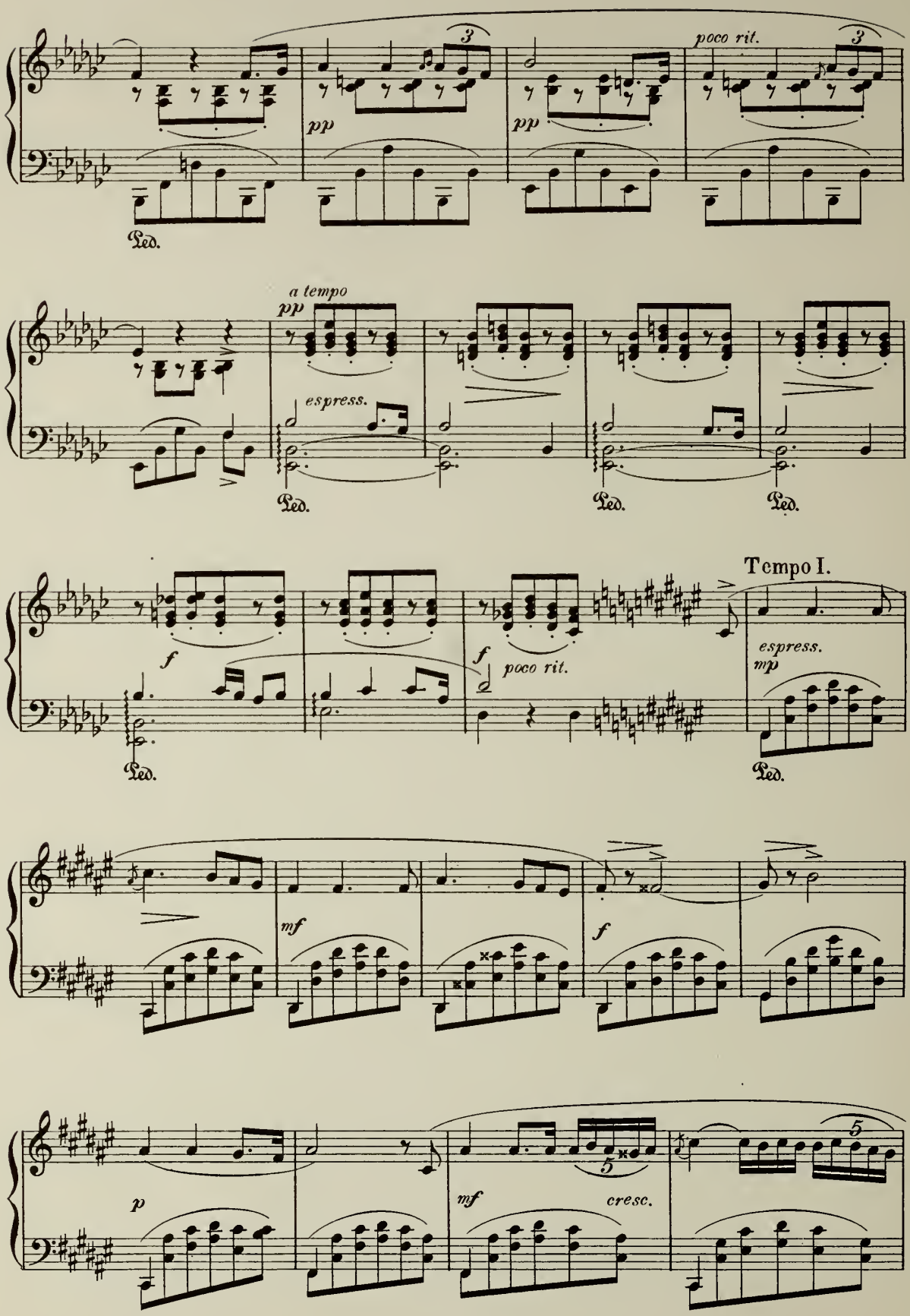
Nocturne.

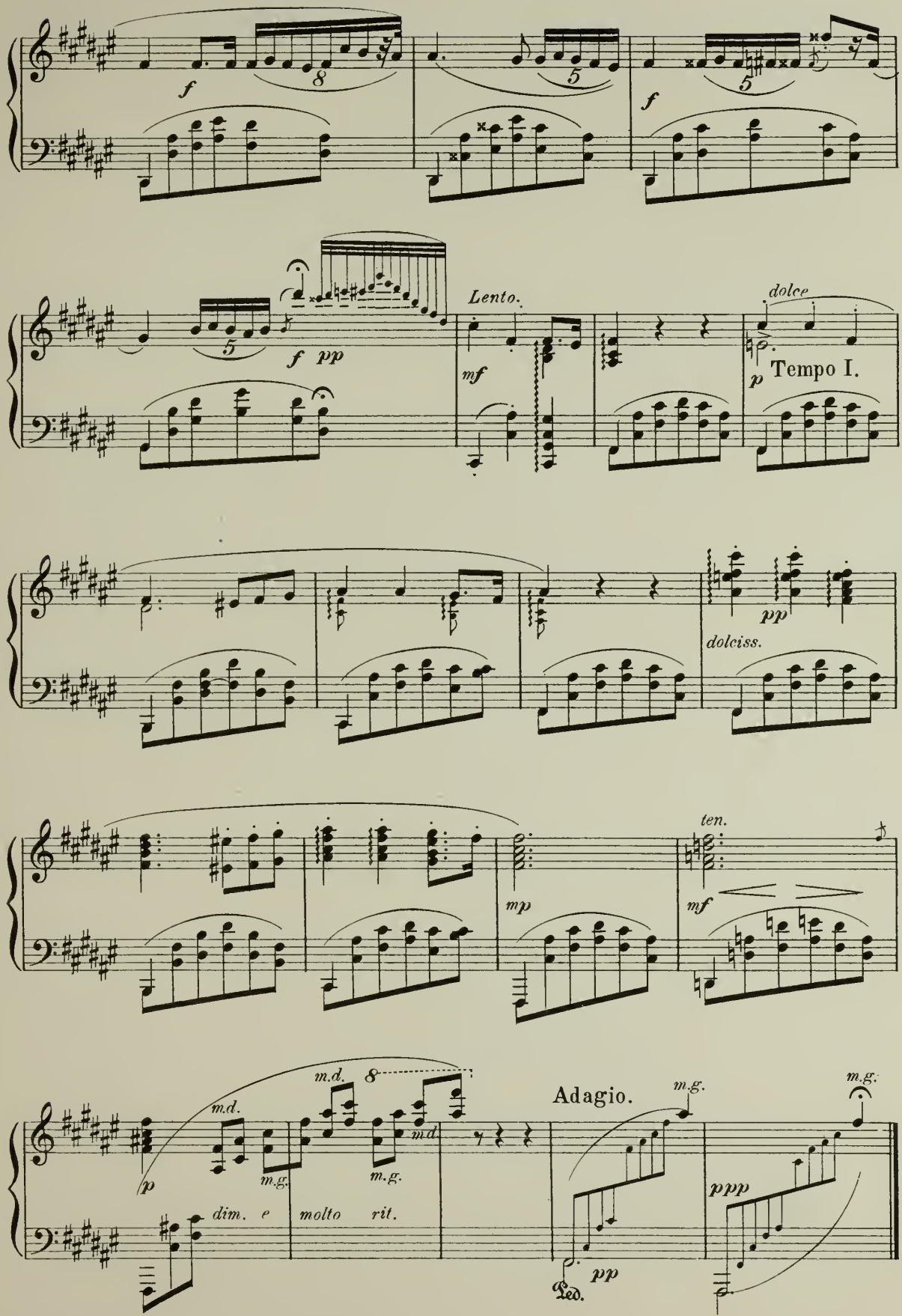
GÉNARI KARGANOFF, Op. 3. № 2.




f
mf poco a poco
poco
sf appassionato
f
ff
Ped.
Ped.
f poco stringendo crescendo.
ff dim e
Tempo I
rit - -
p ritenuto
p
p
pp
p
f
Ped.


ten.
ten.
ten.
ten.
p diminuendo
p e ritar-dan - do
pp
Ped.
Ped.
Ped.
Poco più lento.
espress.
marc. la melodi
f
Ped.
Tempo I.
mf
cantabile.
poco rit.
pp
f
f
ten.
mf
Ped.
Ped.
Ped.
Ped.

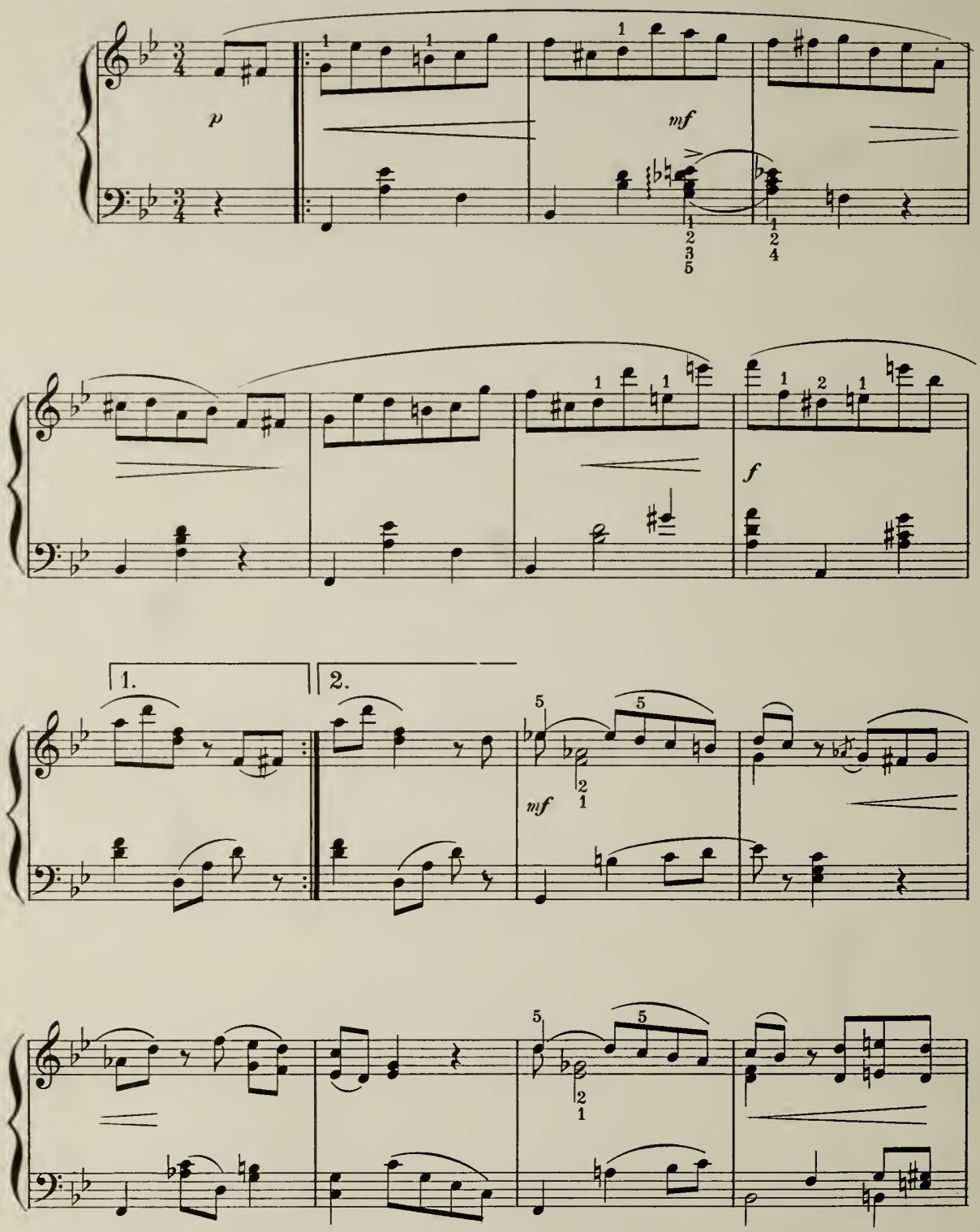

poco rit.
pp
pp
Ped.
a tempo
pp
espress.
Ped.
Ped.
Ped.
Tempo I.
f
f
poco rit.
espress.
mp
Ped.
Ped.
mf
f
p
mf
cresc.

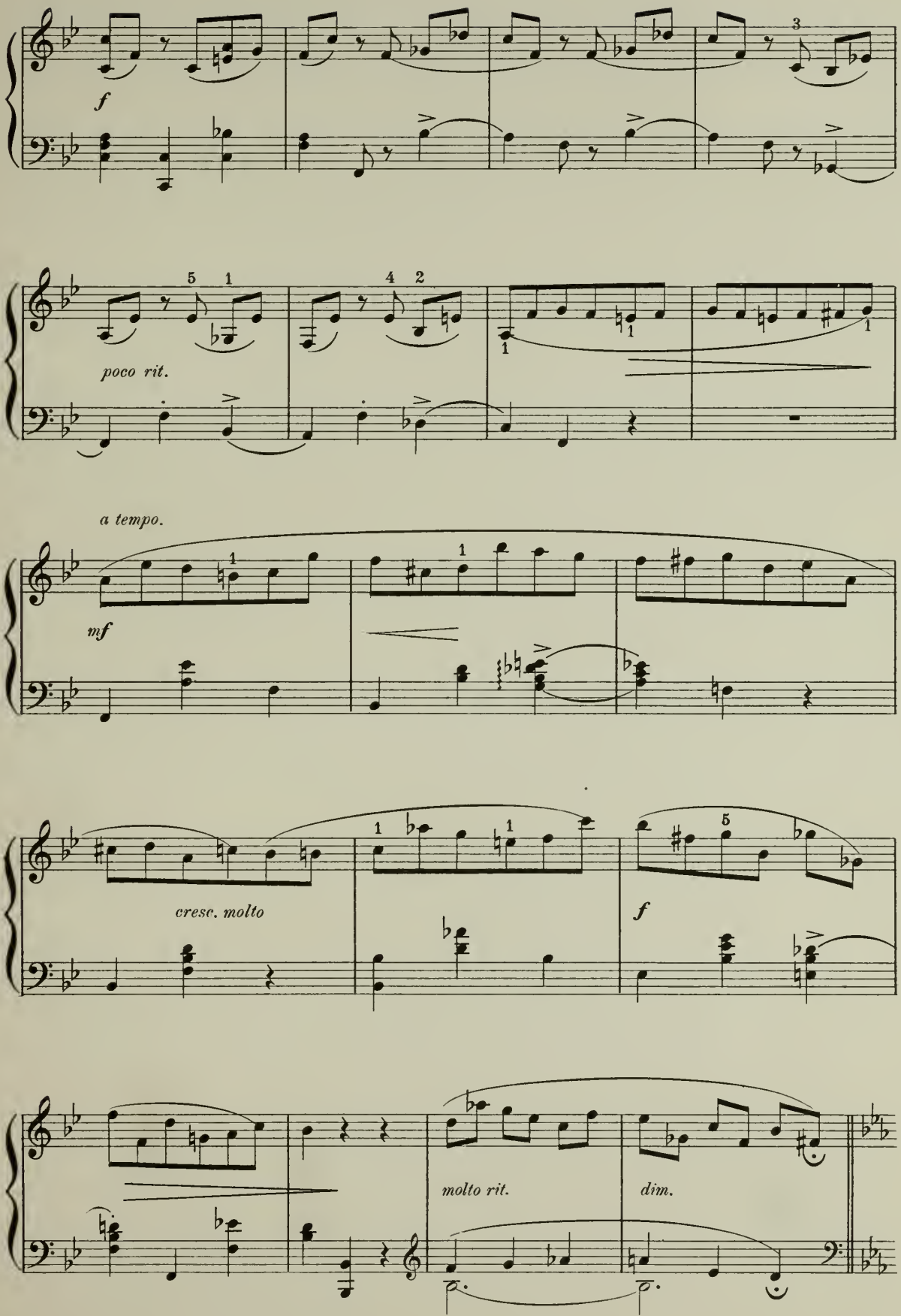

f
8
5
5
f
f pp
Lento.
mf
dolce
p
Tempo I.
pp
dolciss.
ten.
mp
mf
m.d.
8
m.d.
m.d.
m.g.
m.g.
p
dim. e
molto rit.
Adagio.
m.g.
m.g.
ppp
pp
Ped.

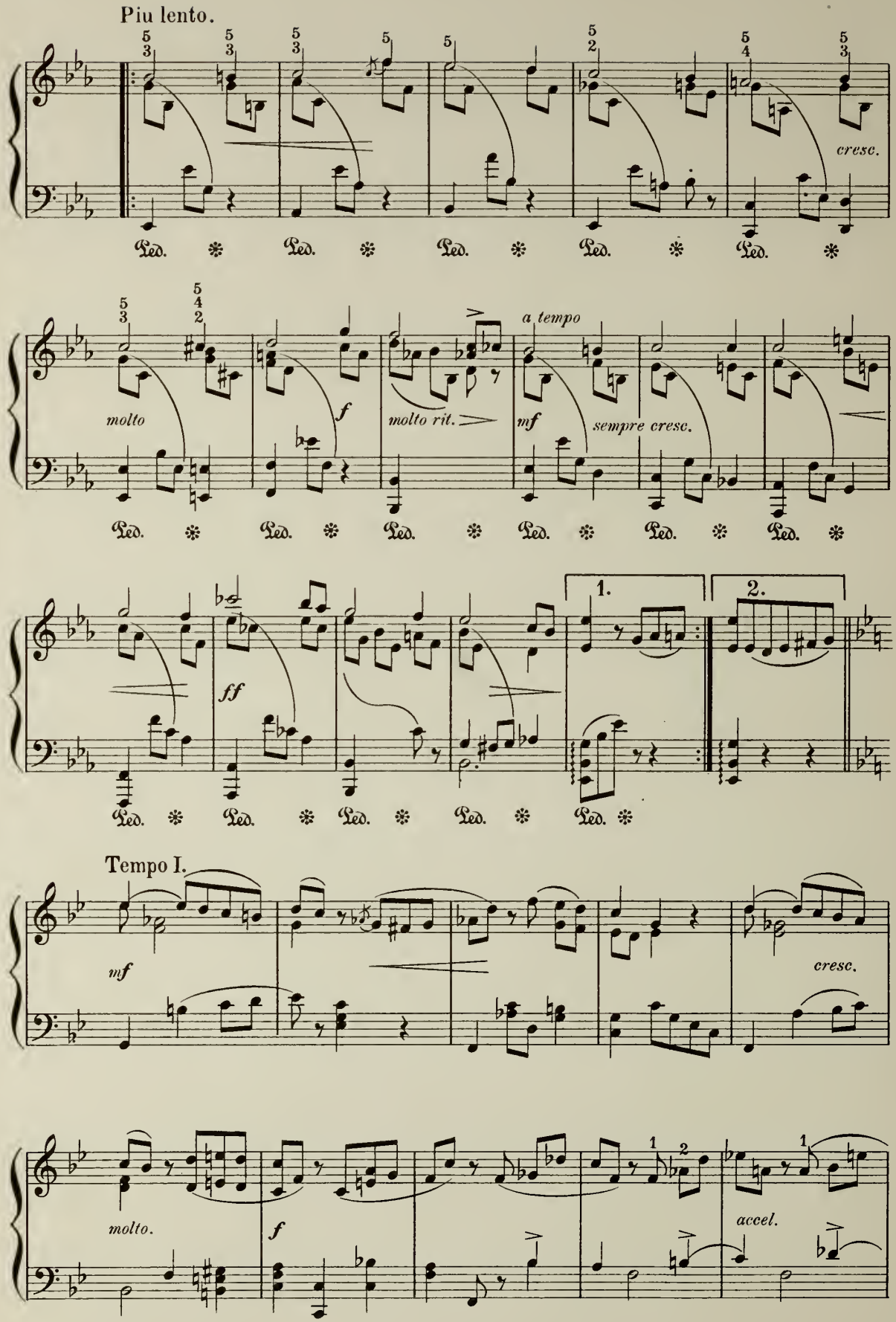
Dream of Spring.

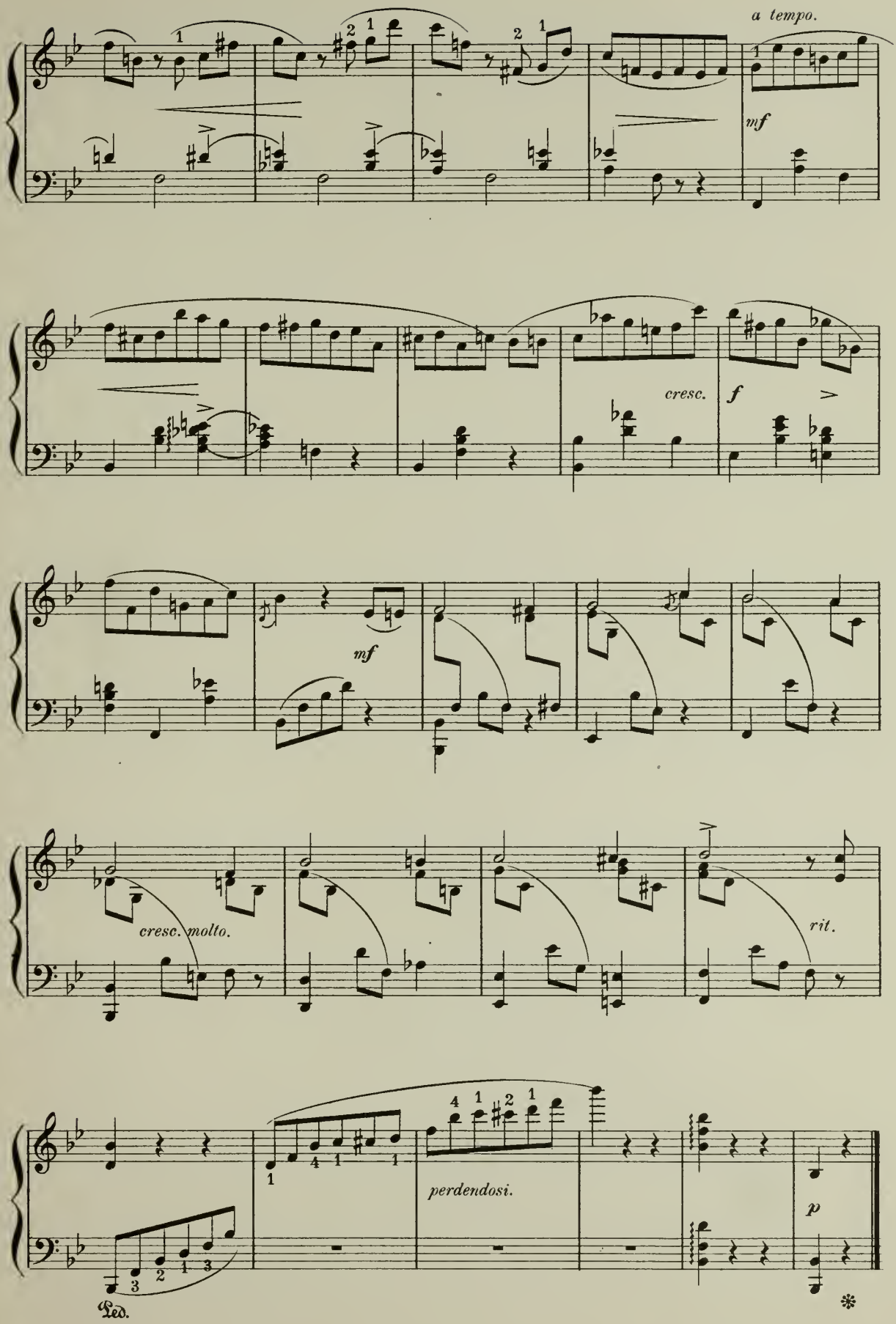
EDUARD ROHDE,
Op. 122. No 2.

Andante con molto espressione.




f
poco rit.
a tempo.
mf
cresc. molto
f
molto rit.
dim.


Piu lento.
cresc.
molto
f
molto rit.
a tempo
mf
sempre cresc.
ff
1.
2.
Tempo I.
mf
cresc.
molto.
f
accel.

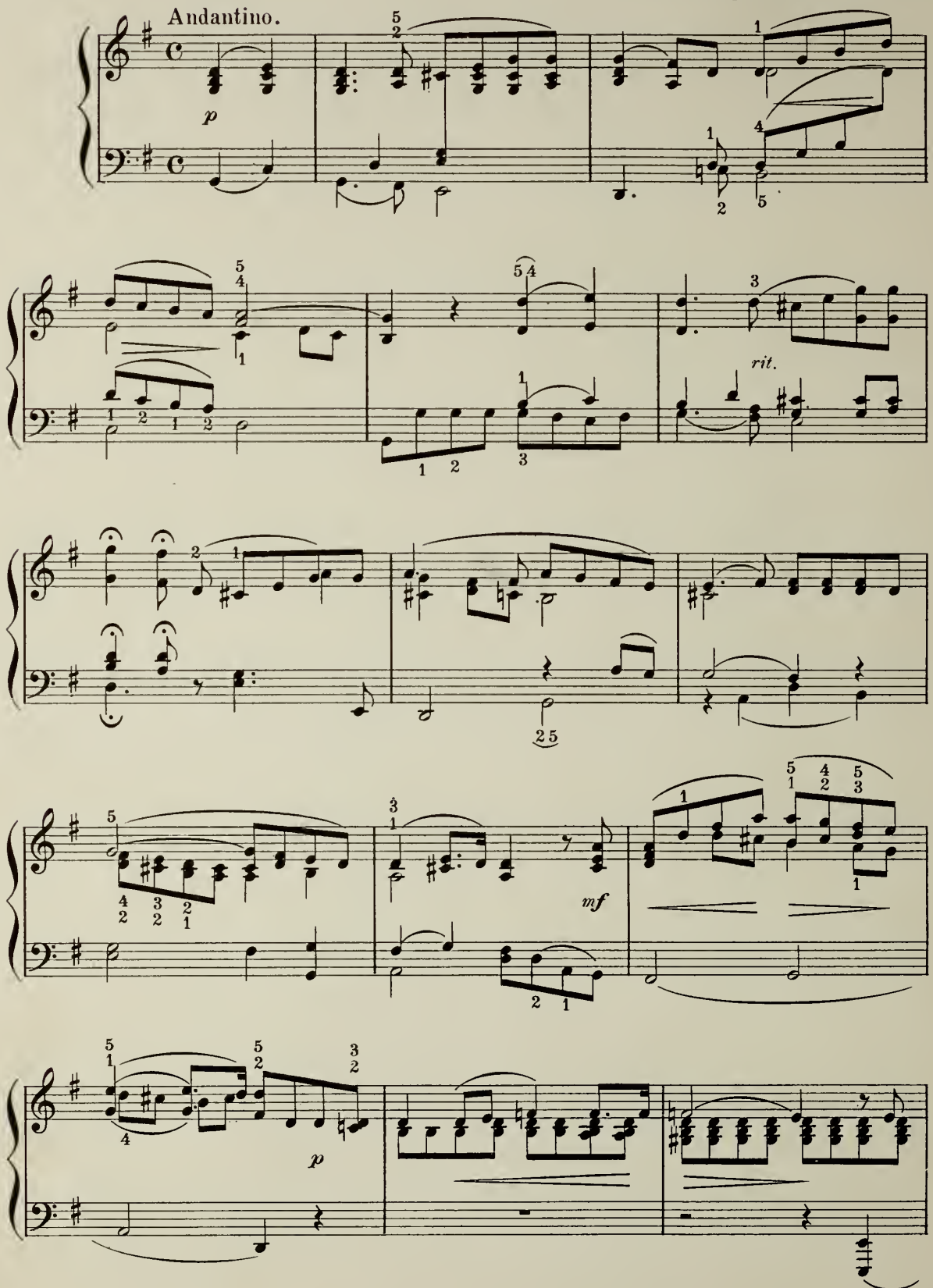

a tempo.
mf
cresc.
f
mf
cresc. molto.
rit.
perdendosi.
p
Ped.
*

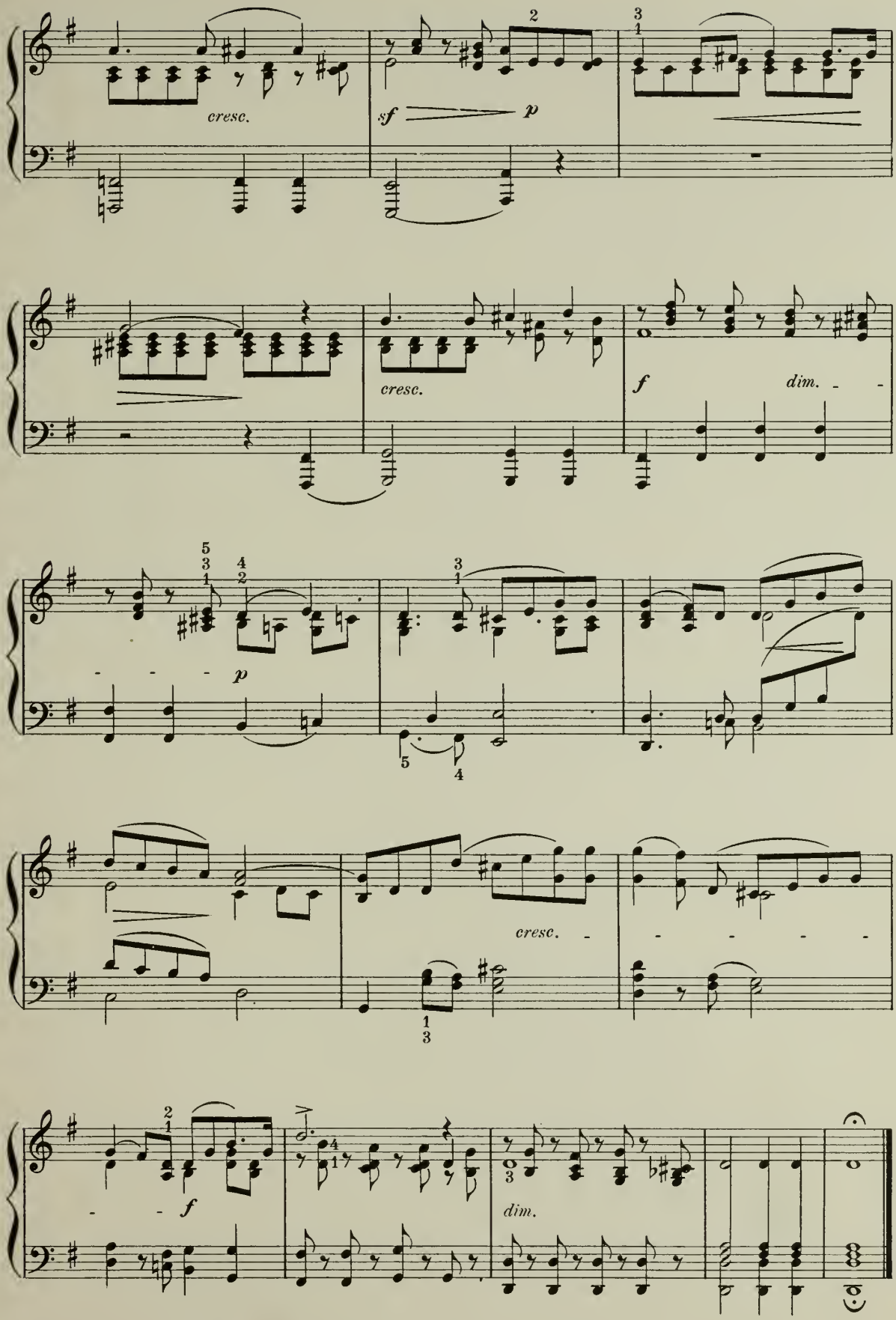
But the Lord is Mindful of His Own.

from the

ORATORIO of St. PAUL.

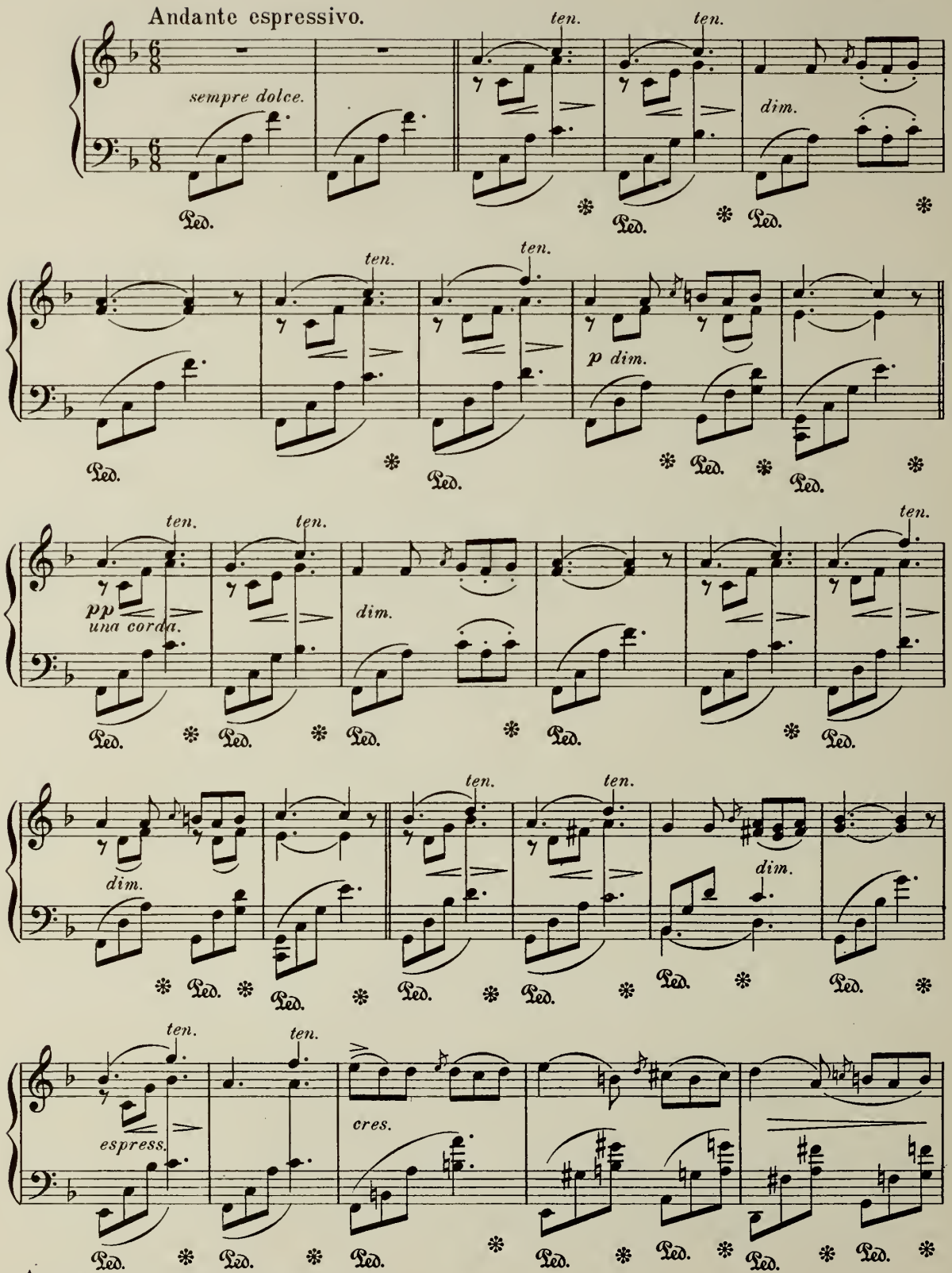
F. MENDELSSOHN-BARTHOLDY,
Op. 36. № 13.



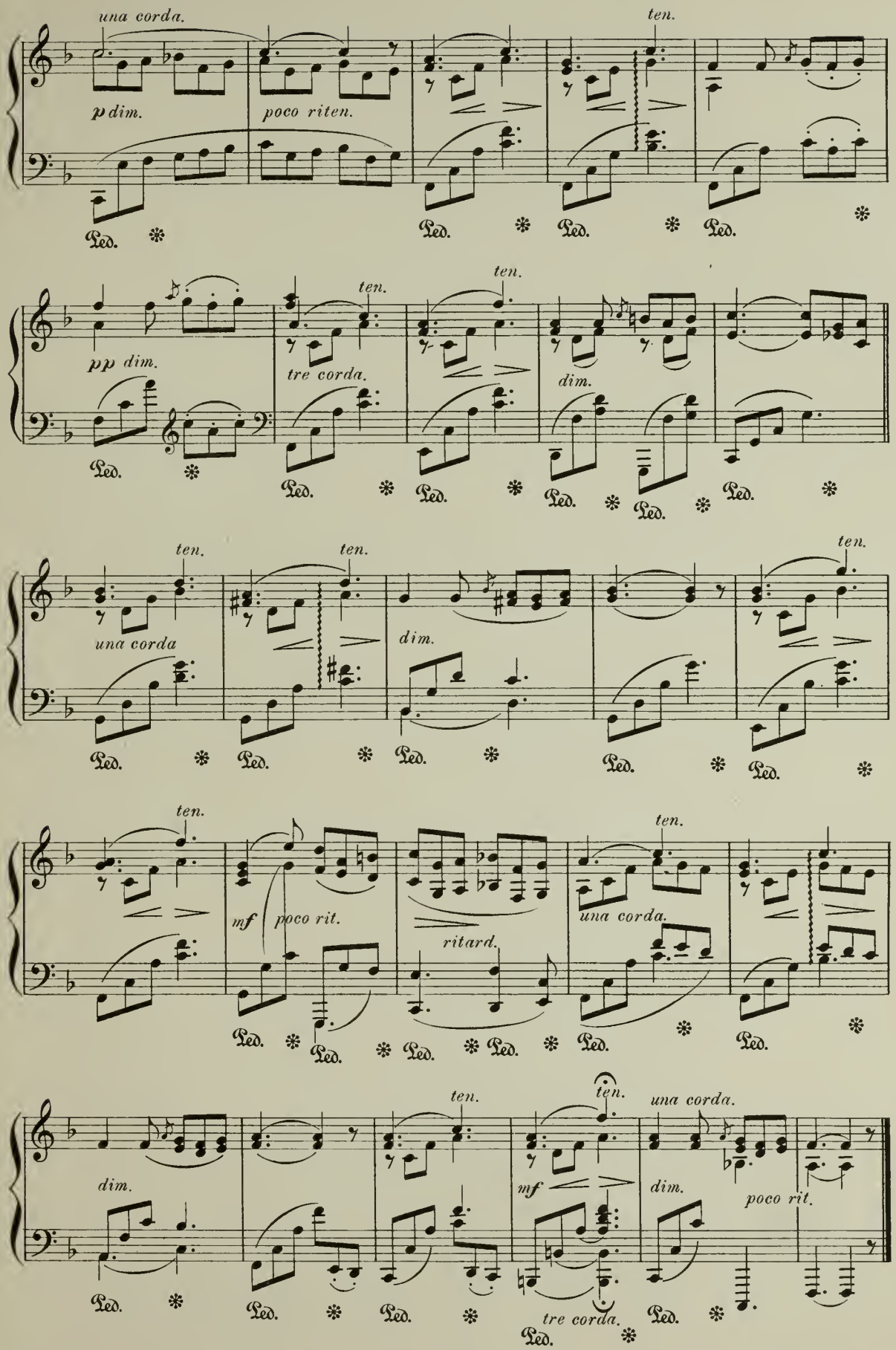

cresc.
sf
p
cresc.
f
dim.
p
cresc.
f
dim.

Lullaby. *

OTTO DRESEL, Op 5. № 1.



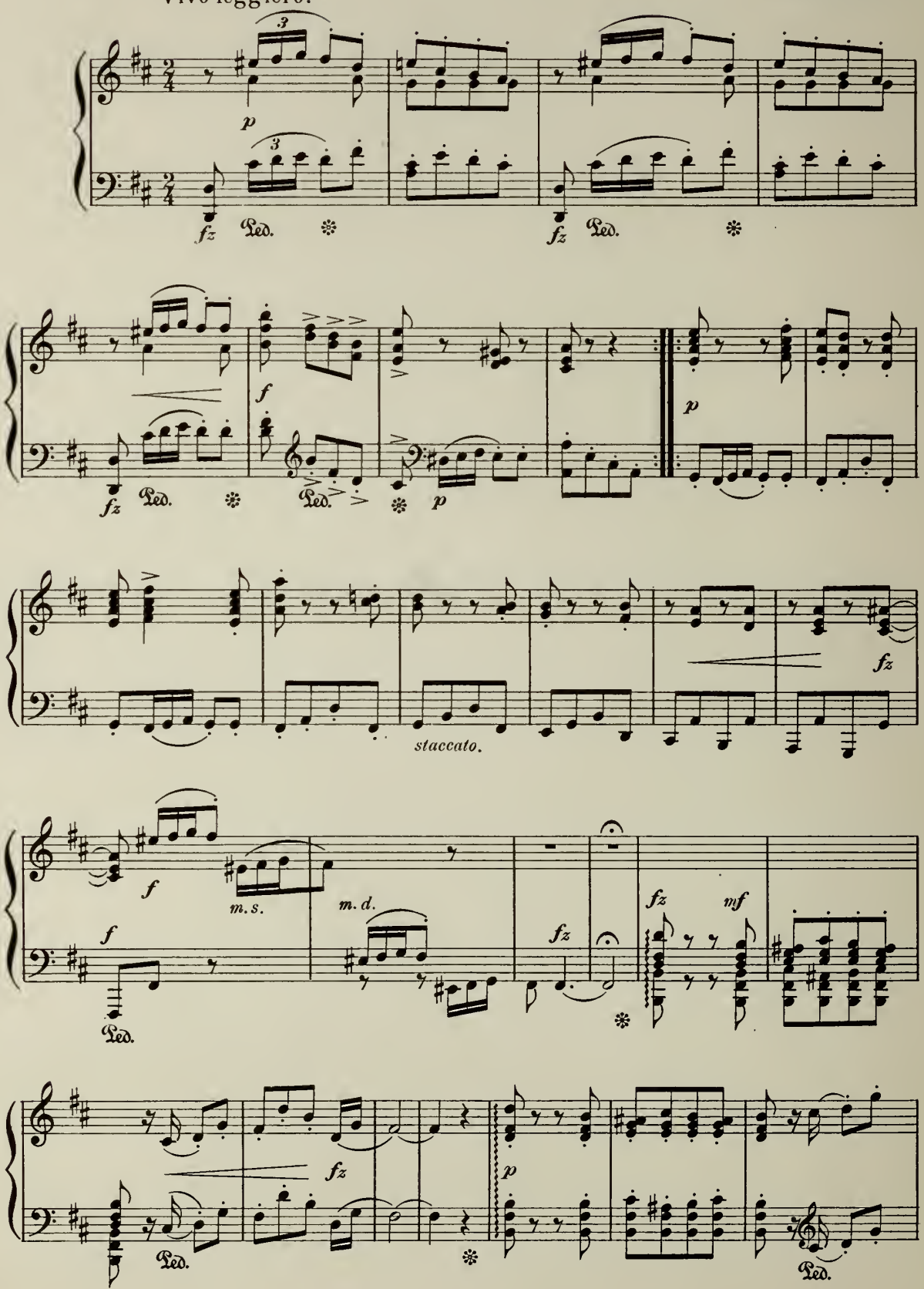
* *Suggested by Tennyson's "Sweet and low"*

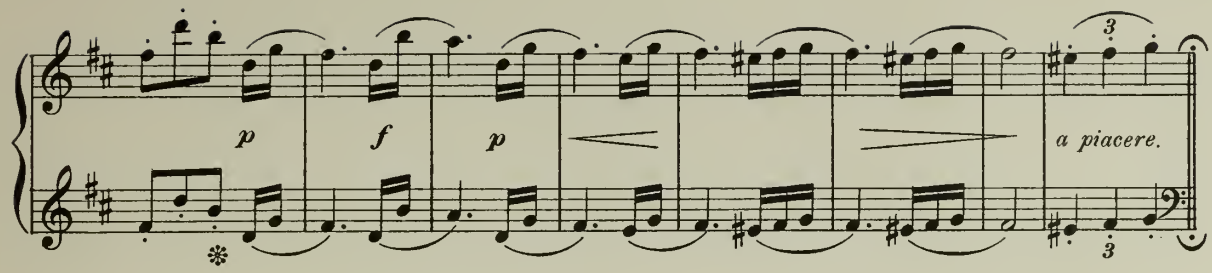

una corda.
ten.
p dim.
poco riten.
Ped.
pp dim.
tre corda.
dim.
una corda
mf
poco rit.
ritard.
una corda.
una corda.
poco rit.
tre corda.

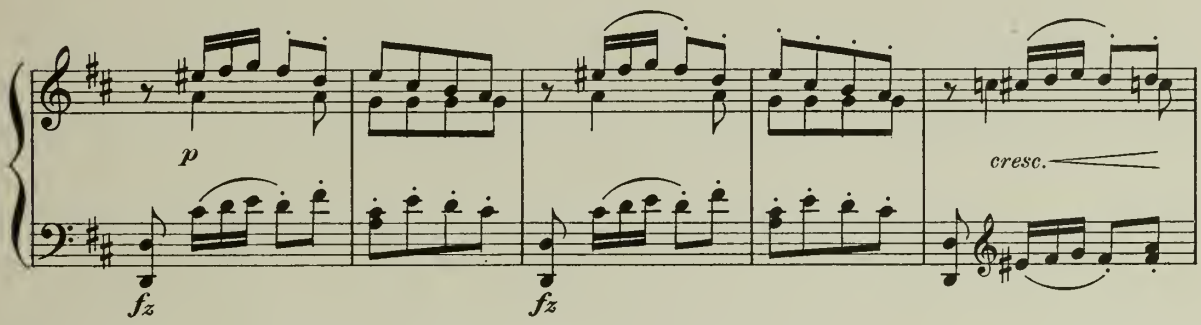
Scherzino.

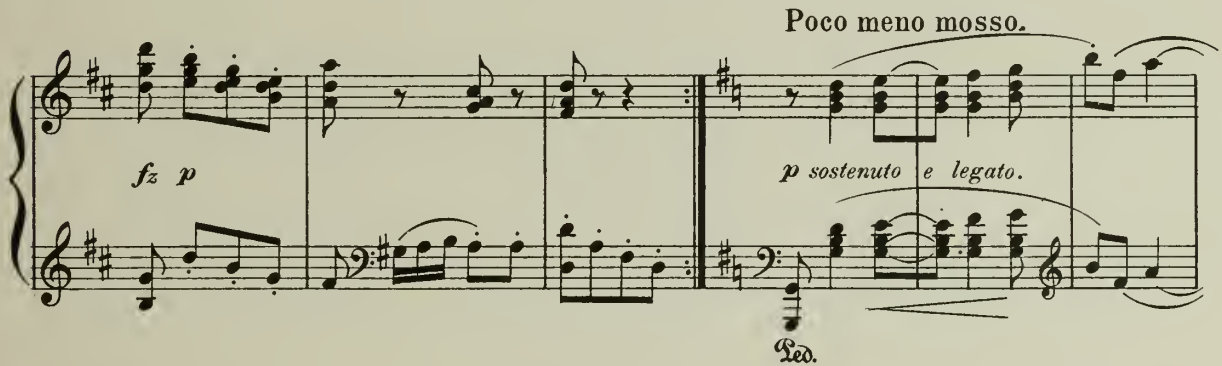
Vivo leggiero.

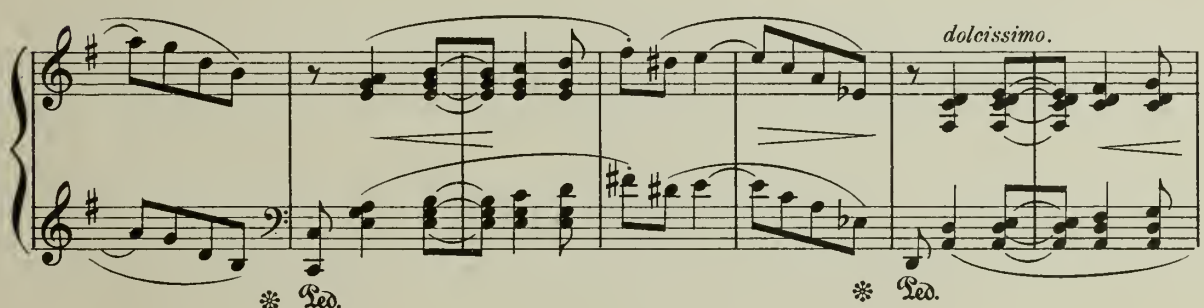
H. KJERULF.

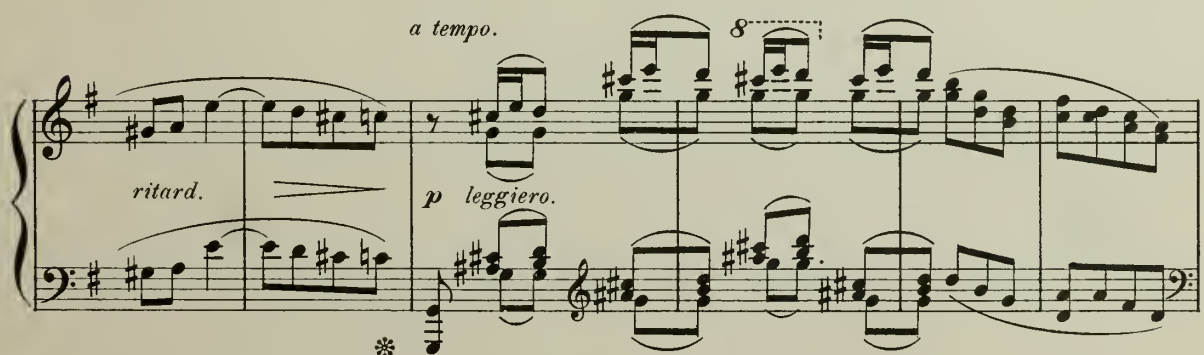


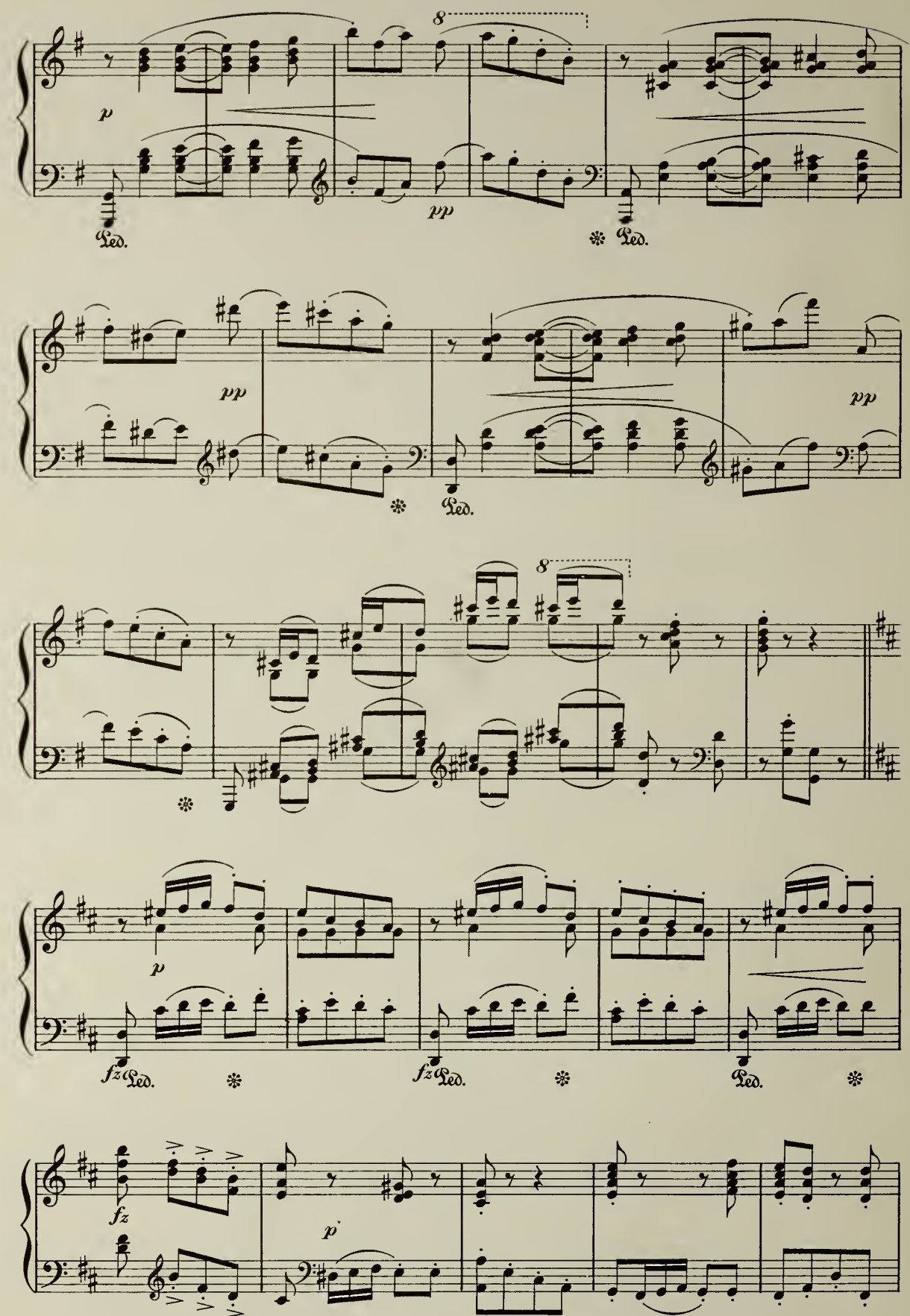

p
f
p
a piacere.

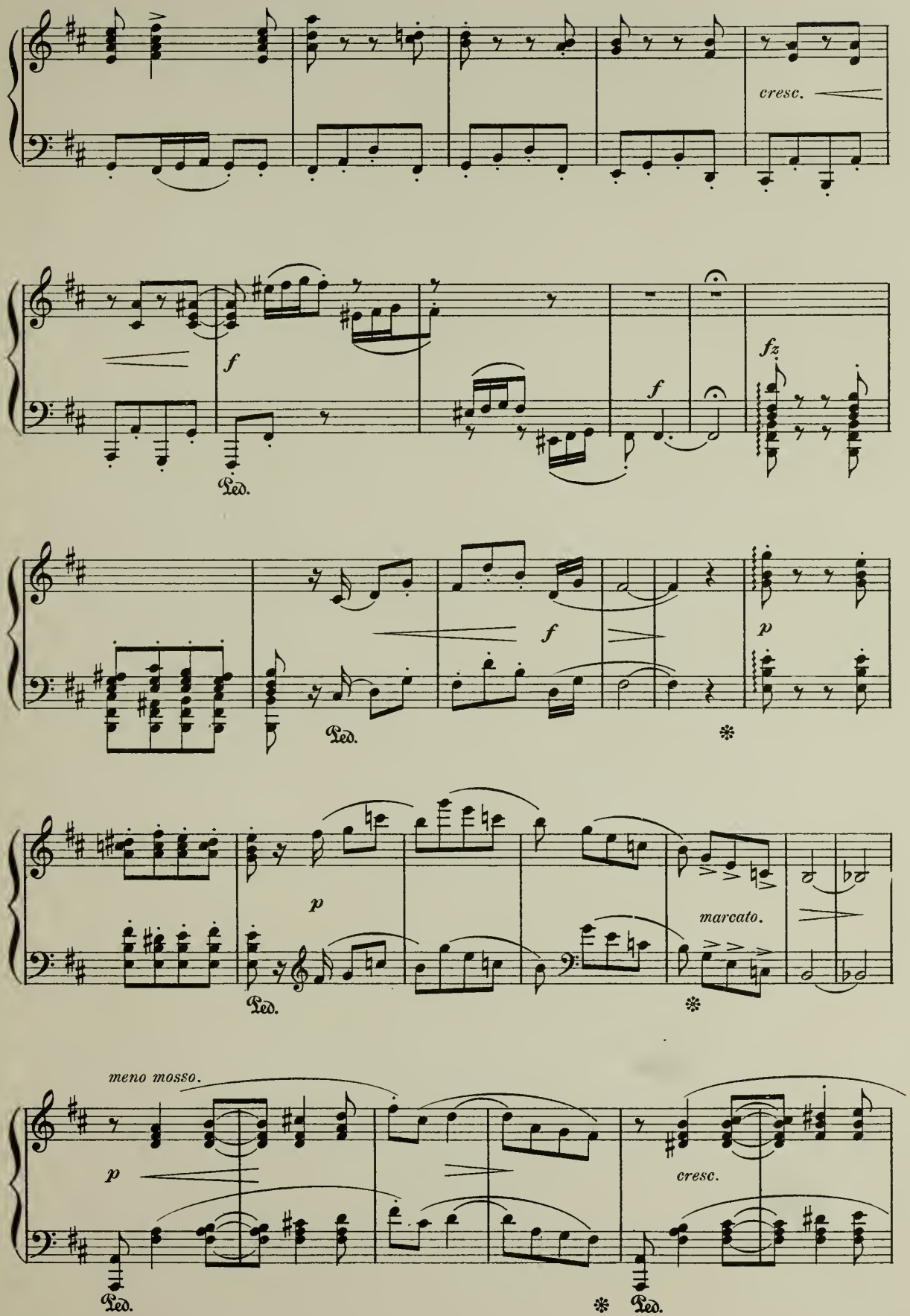

p
cresc.
fz
fz

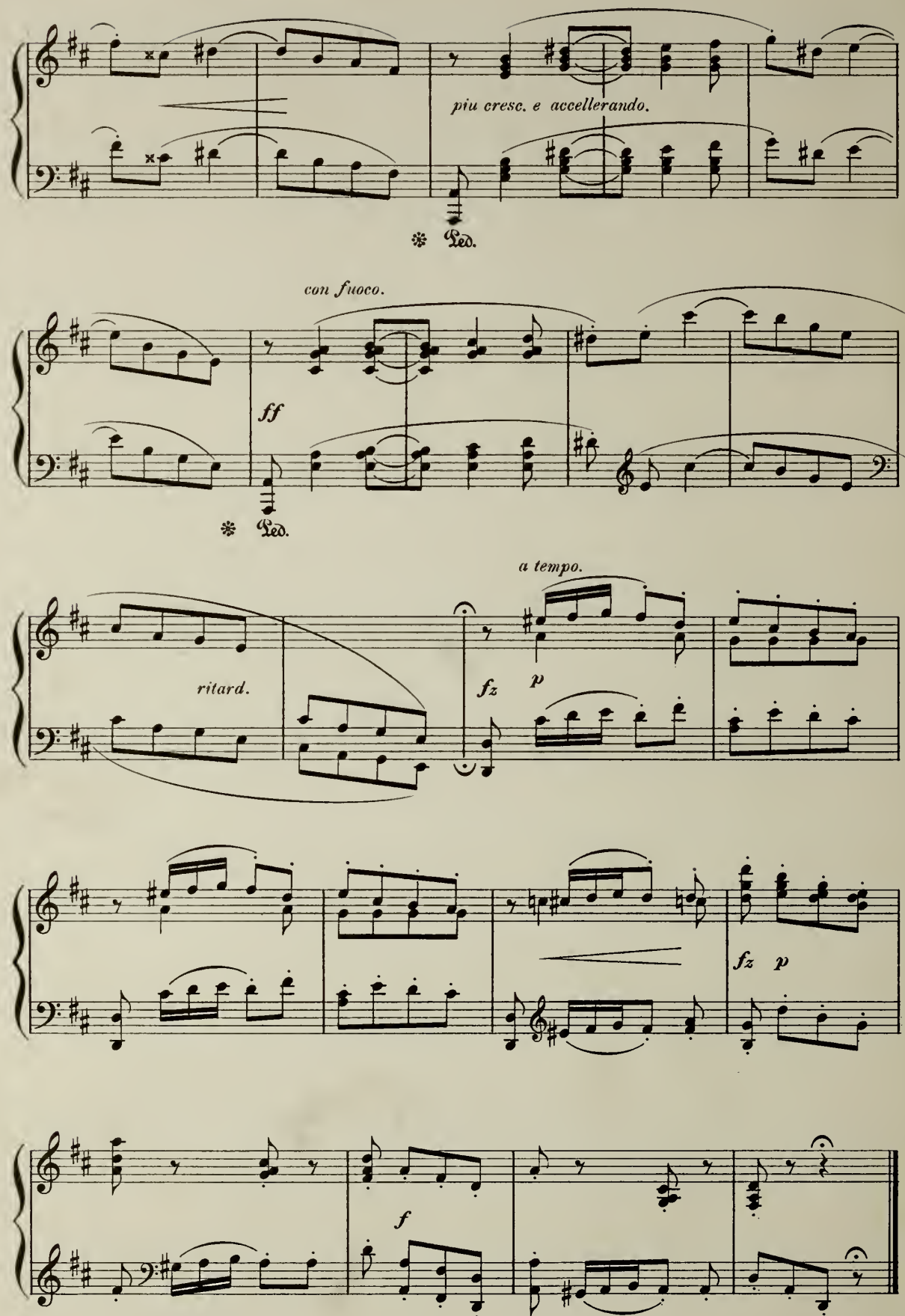

Poco meno mosso.
fz p
p sostenuto e legato.
Ped.


dolcissimo.
Ped.
Ped.


a tempo.
8
ritard.
p leggiero.


8
p
pp
Ped.
pp
pp
8
p
fz
Ped.
fz
Ped.
Ped.
fz
p


cresc.
f
Ped.
f
fz
f
Ped.
p
*
p
marcato.
Ped.
*
meno mosso.
p
cresc.
Ped.
*
Ped.

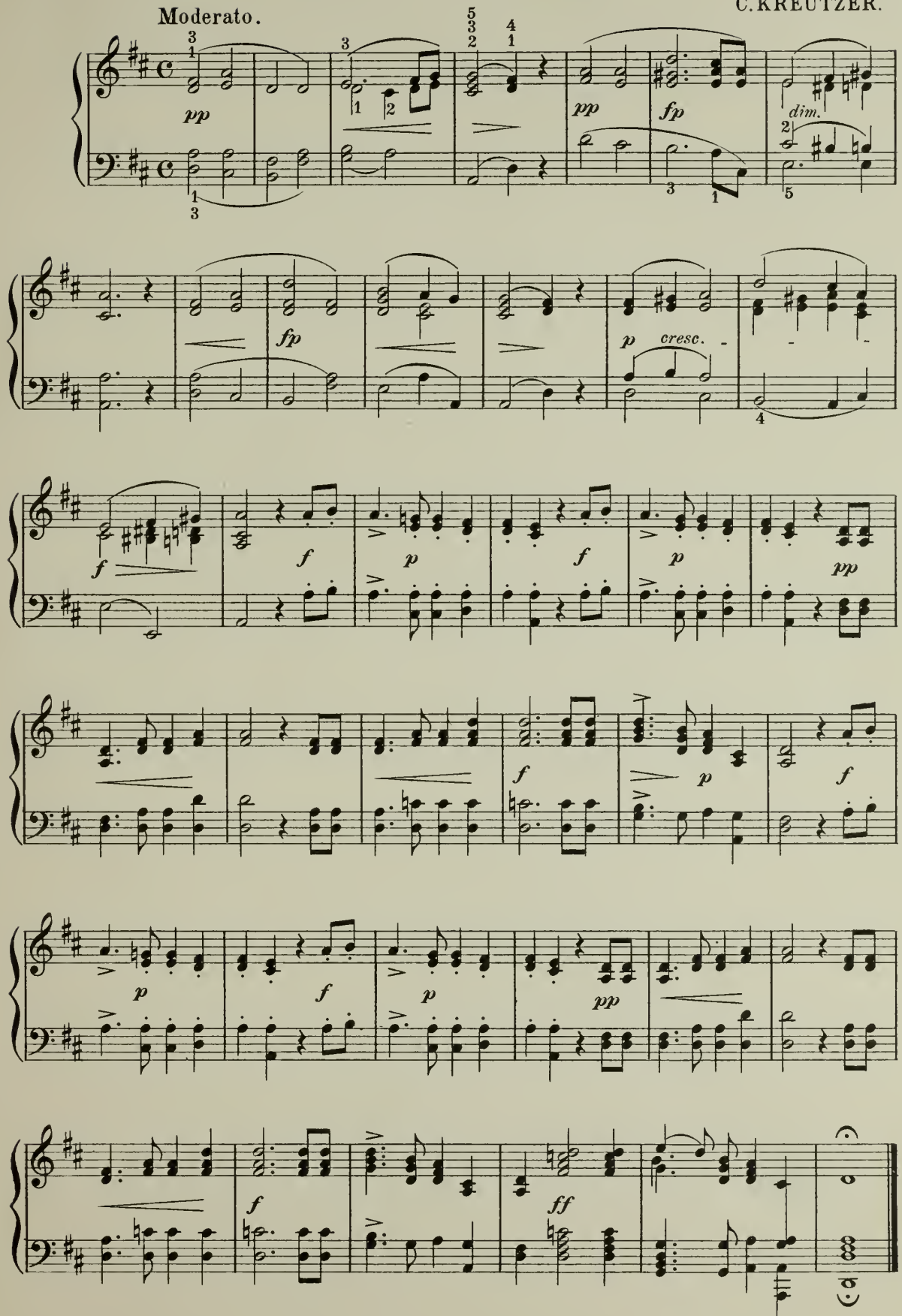

piu cresc. e accellerando.
Ped.
con fuoco.
ff
Ped.
a tempo.
ritard.
fz
p
fz
p
f

Prayer.

from the Opera

A NIGHT IN GRANADA.

C. KREUTZER.

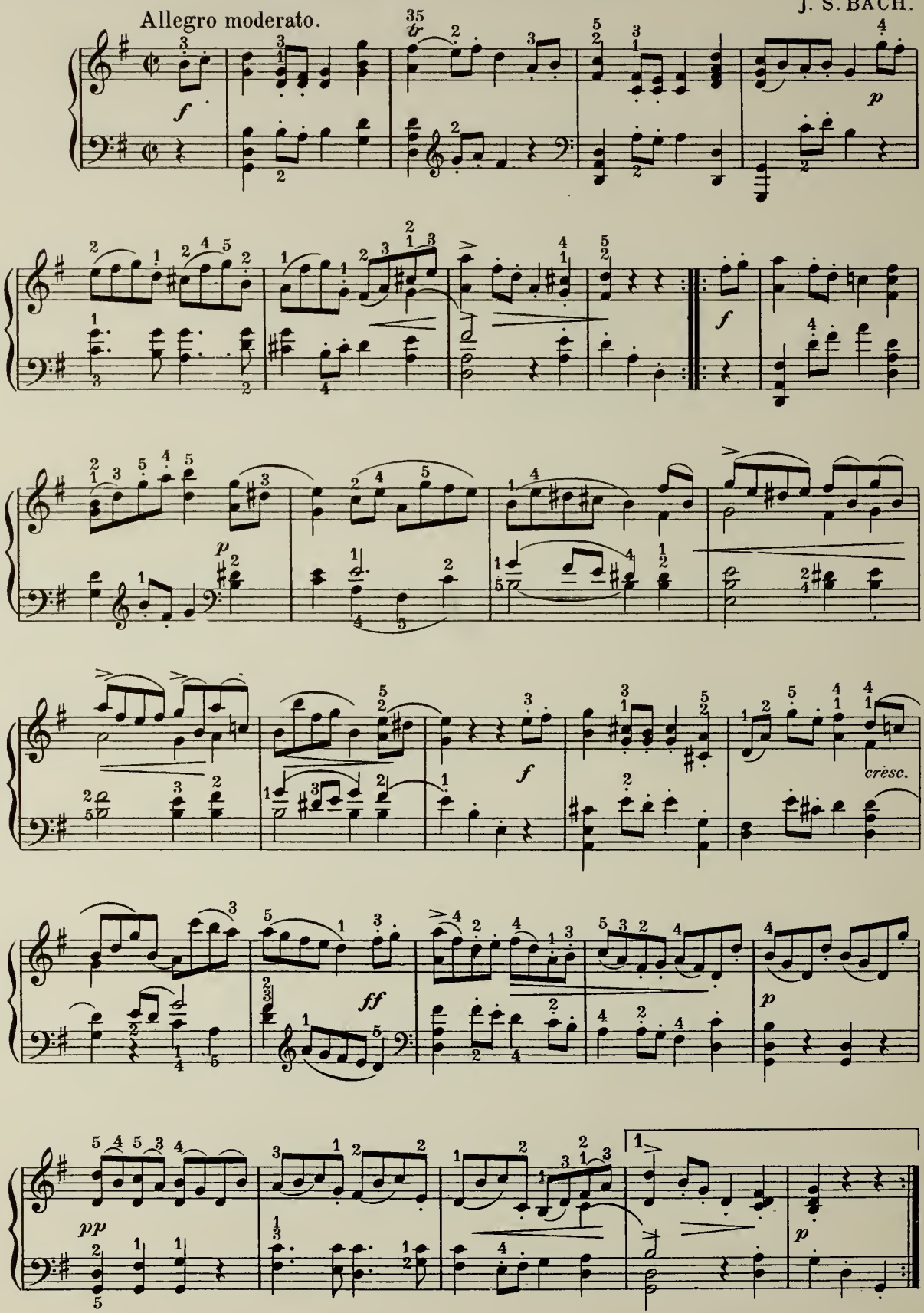


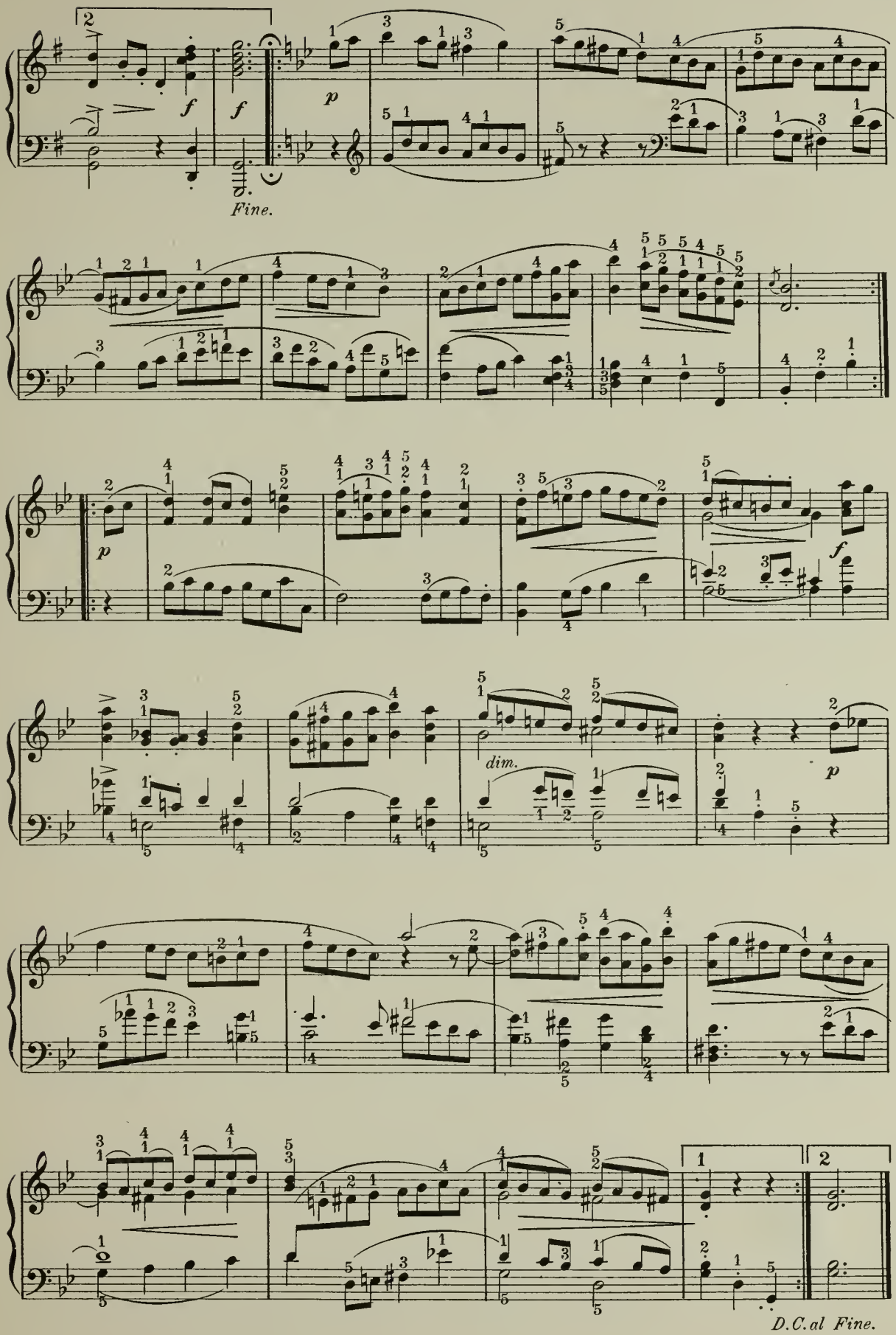
Bourrèe

FROM THE

3d SUITE FOR VIOLONCELLO.

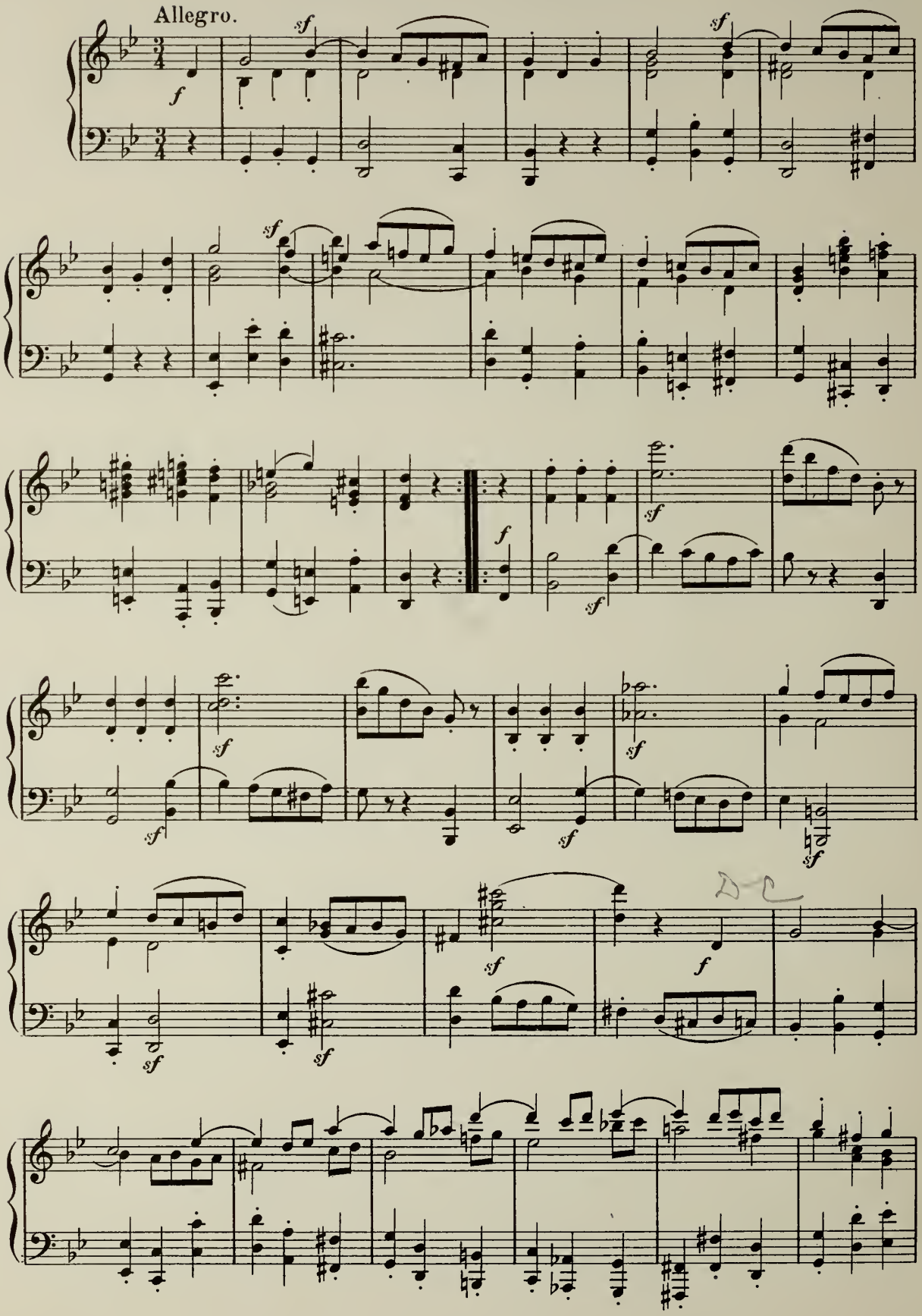
J. S. BACH.

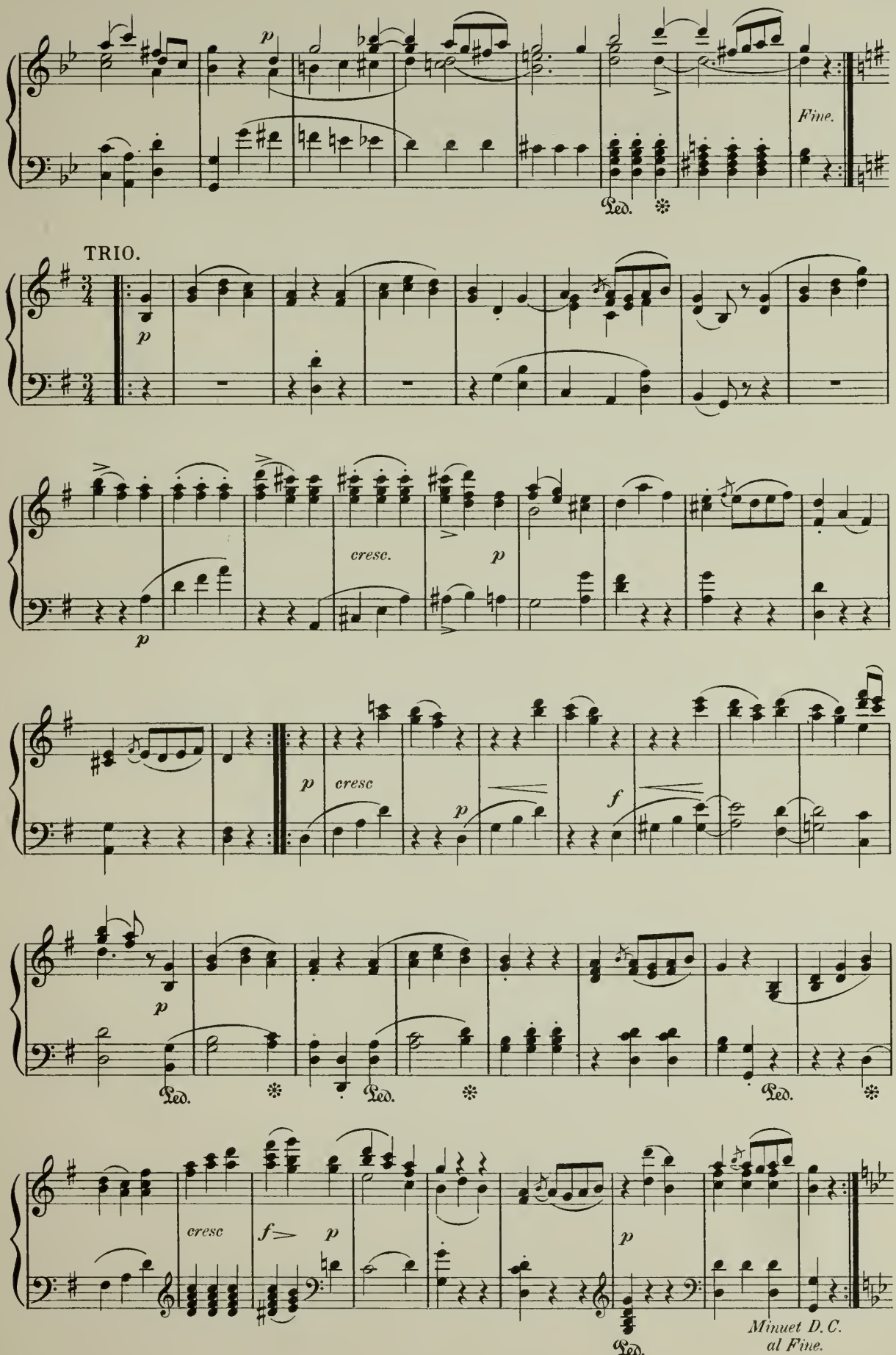



f
f
Fine.
p
p
dim.
f
p
D.C. al Fine.

Minuet
FROM
SYMPHONY in G MINOR.

W. A. MOZART.



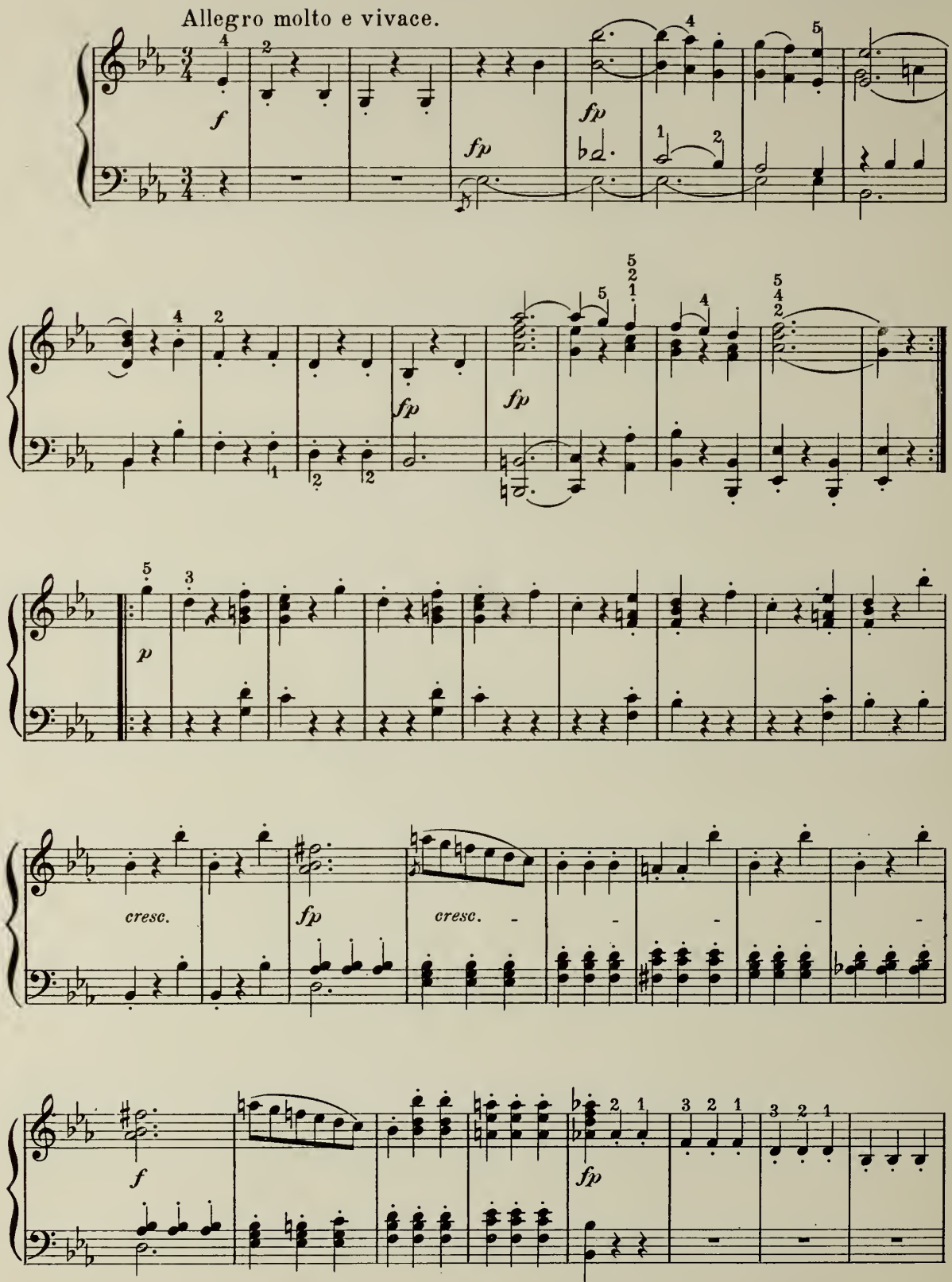

p
Fine.
Ped.
TRIO.
p
cresc.
p
p
p
cresc
p
f
p
Ped.
Ped.
Ped.
cresc
f
p
p
Ped.
Minuet D.C.
al Fine.

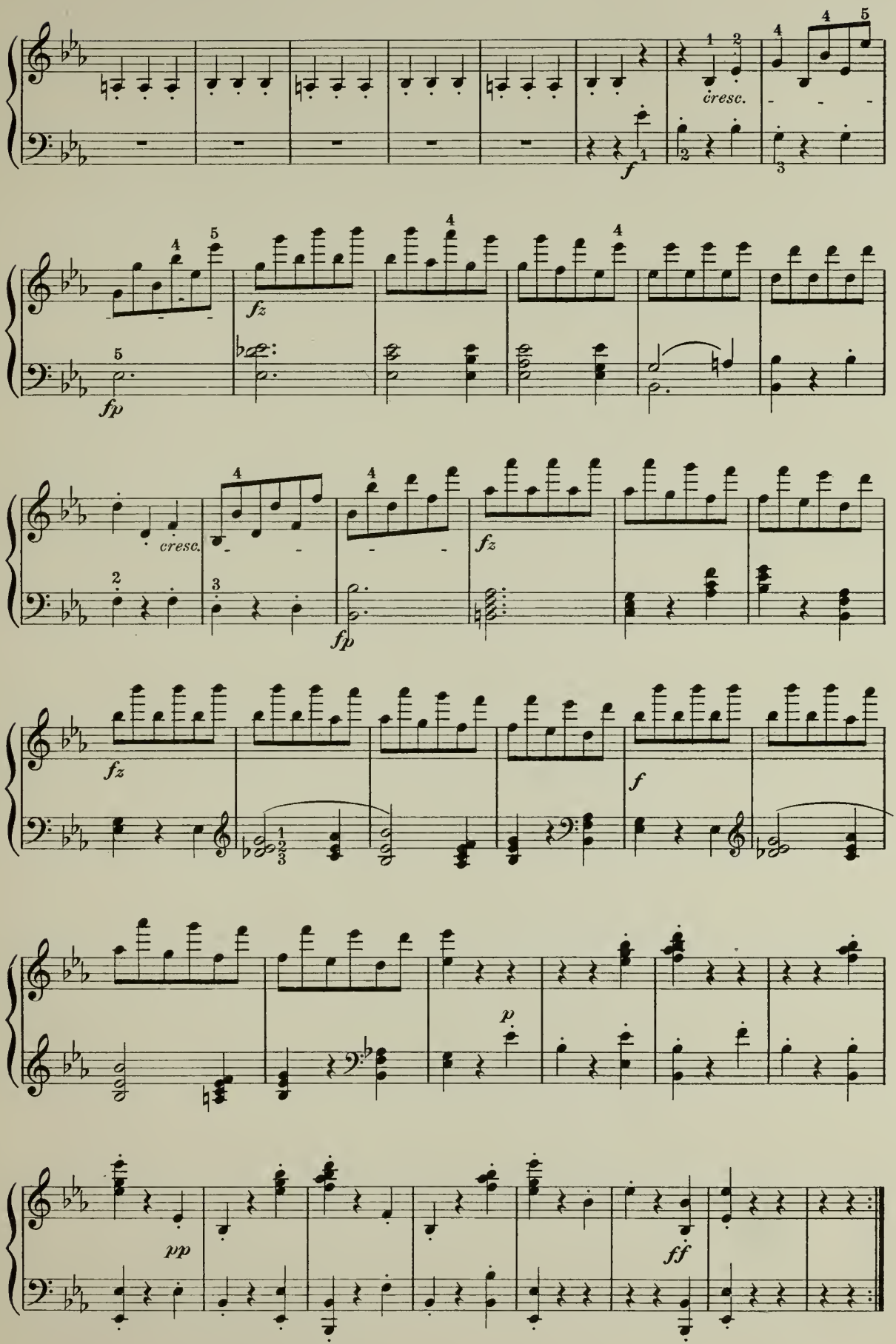
Scherzo.

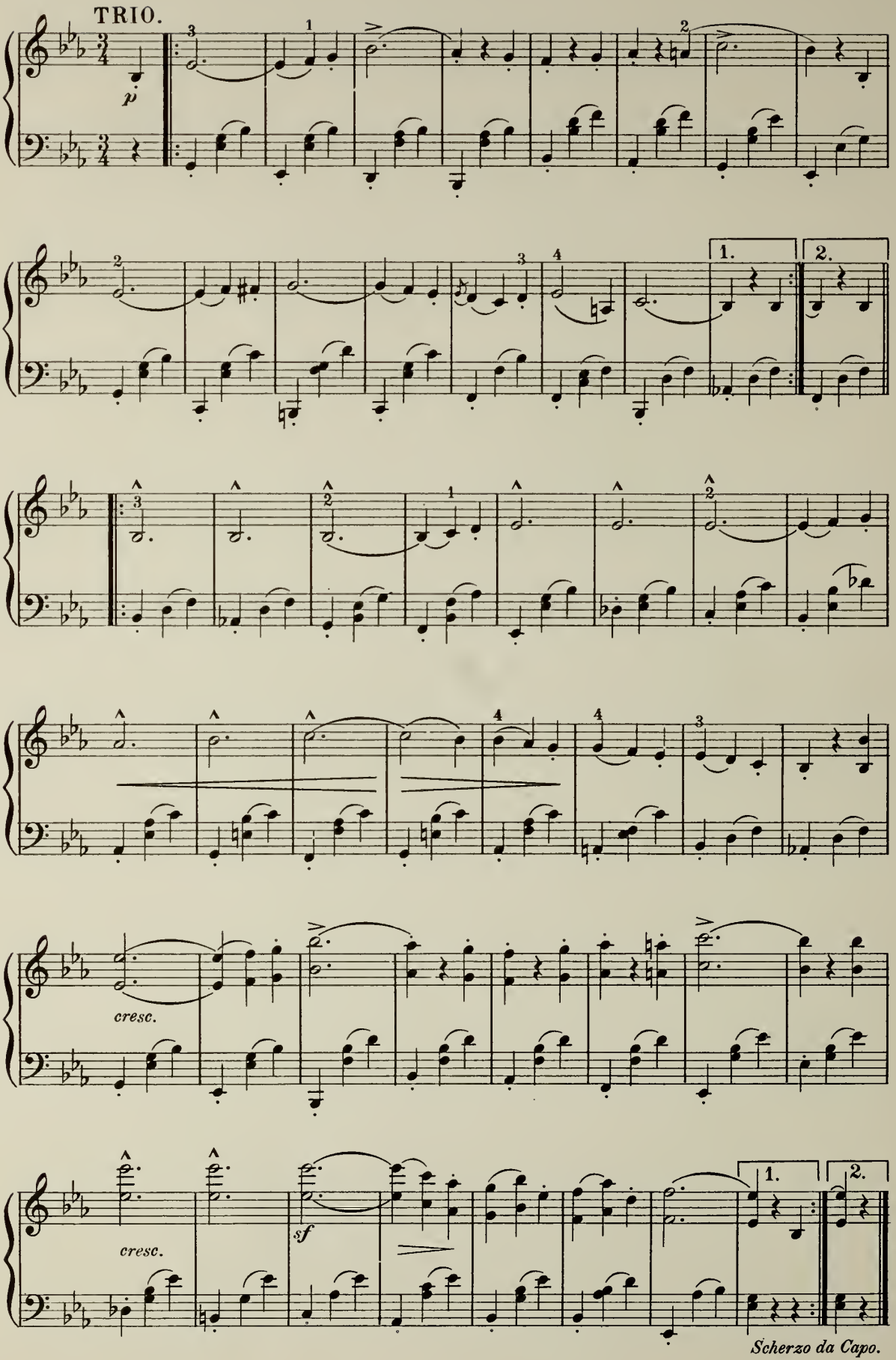
from the

SEPTETT Op. 20.

L.v. BEETHOVEN.

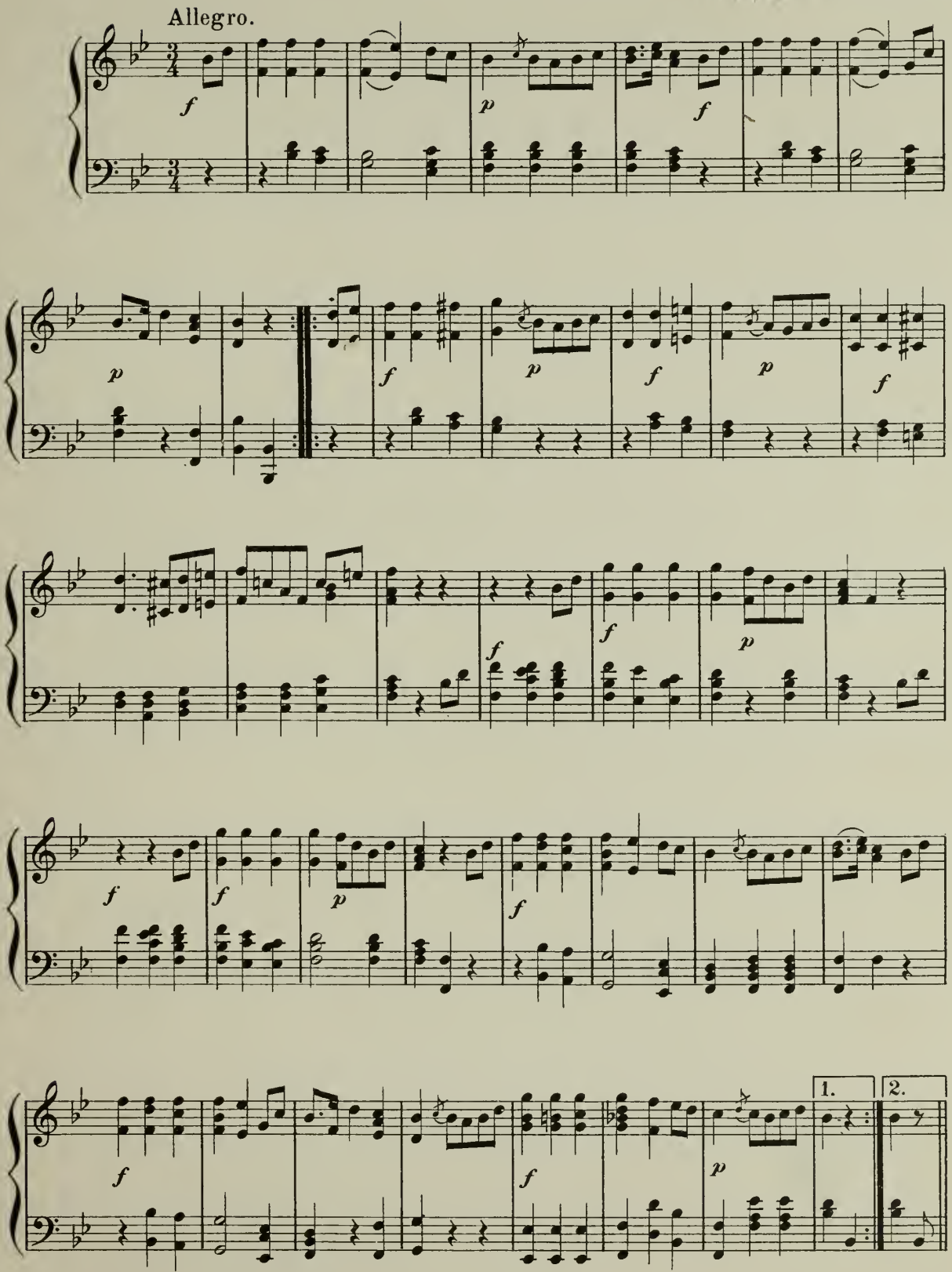



cresc.
f
fz
fp
cresc.
fz
fp
fz
f
p
pp
ff


TRIO.
p
1.
2.
cresc.
sf
cresc.
1.
2.
Scherzo da Capo.

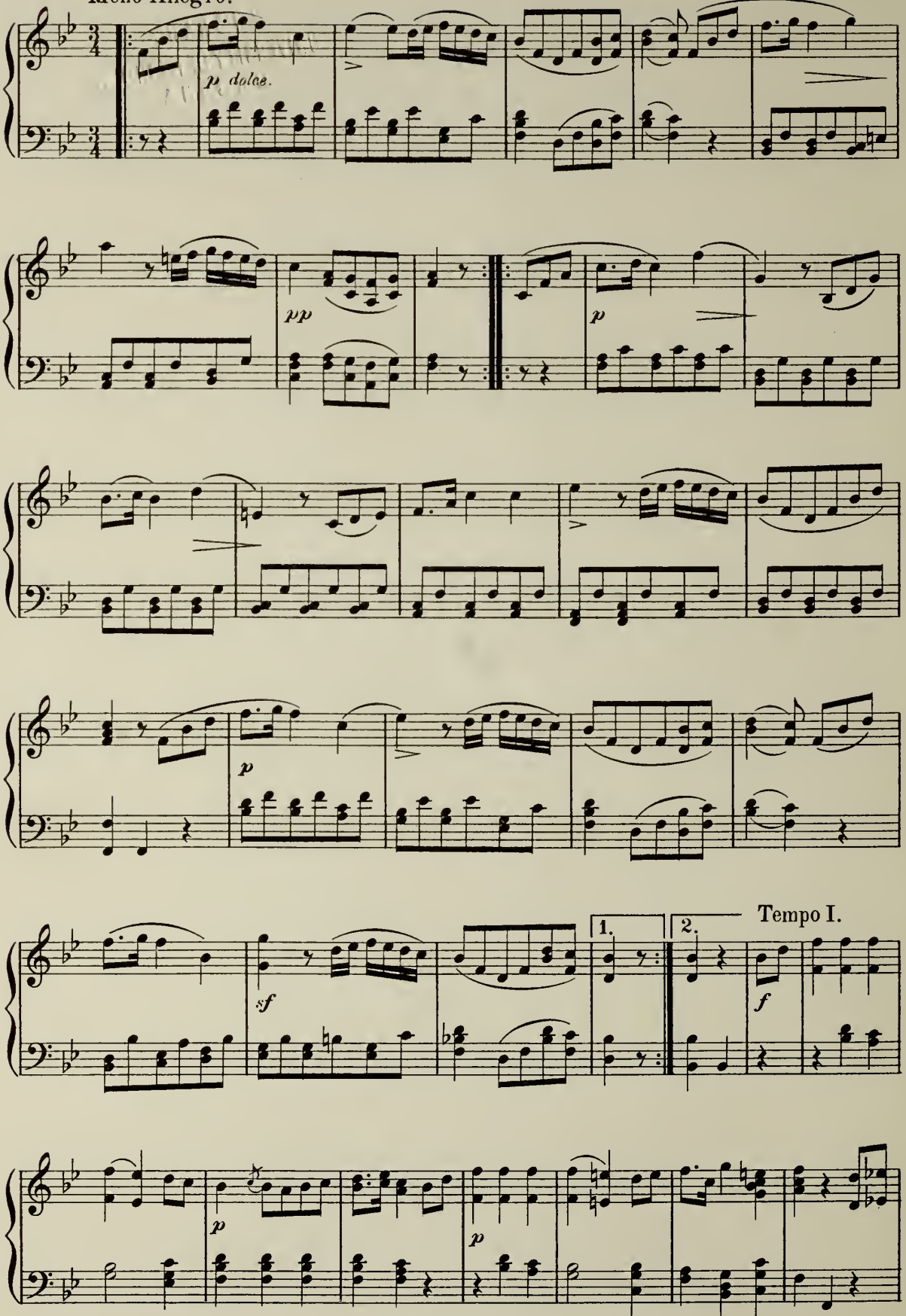
Minuet
FROM
SONATA.

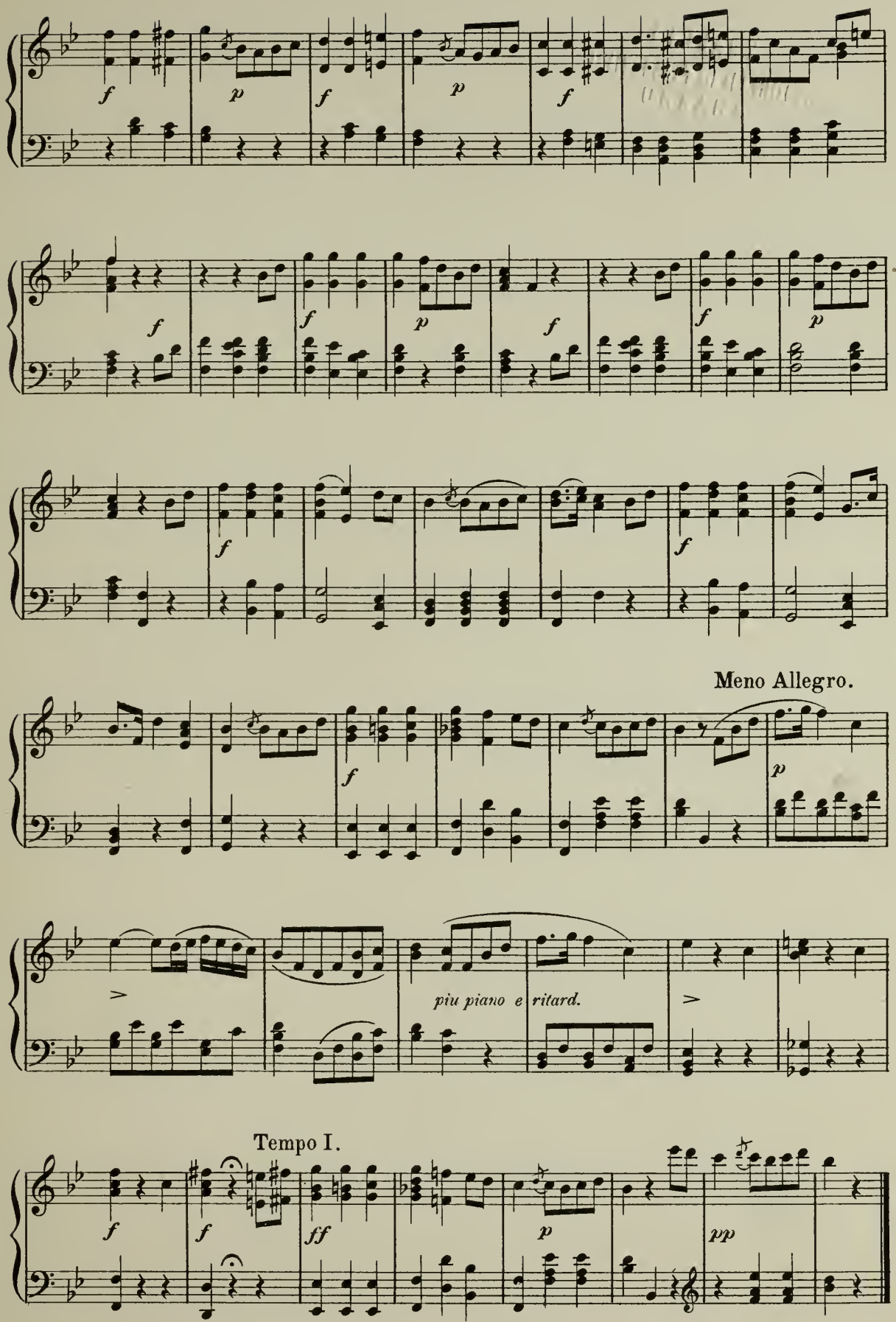
RICHARD WAGNER.



TRIO.

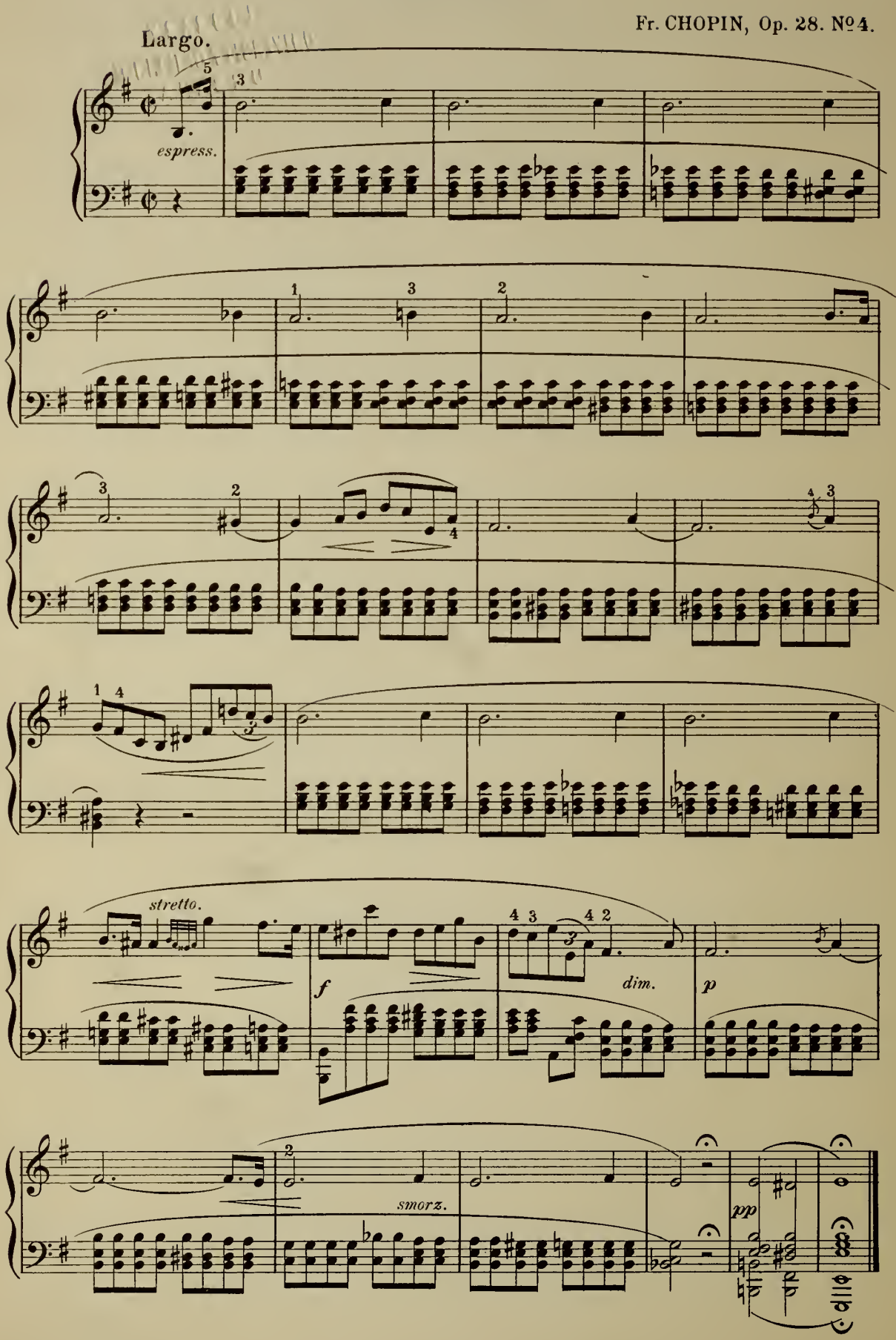
Meno Allegro.




Meno Allegro.
piu piano e ritard.
Tempo I.

Präludium.

Fr. CHOPIN, Op. 28. №4.



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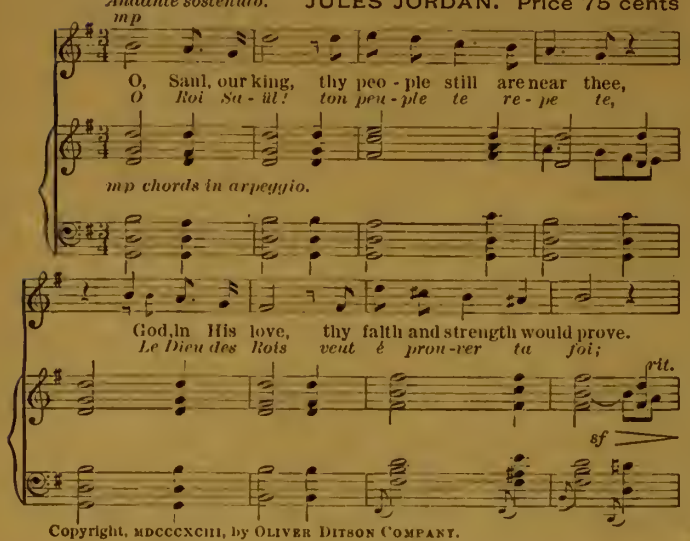

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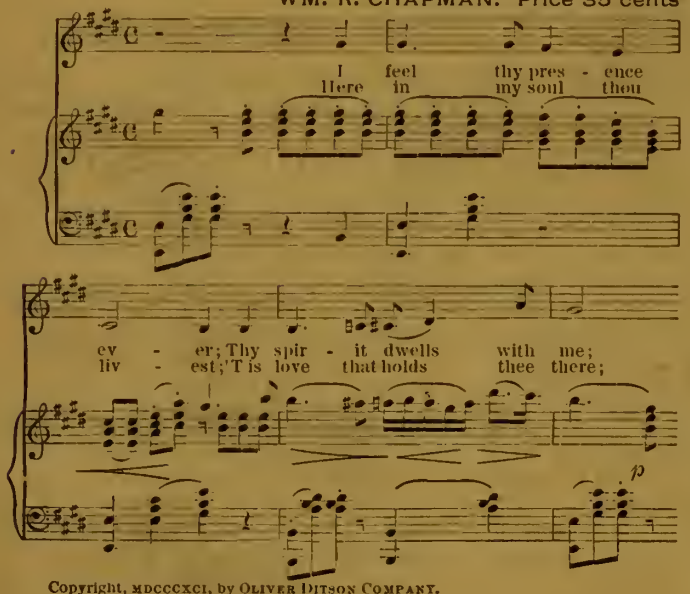

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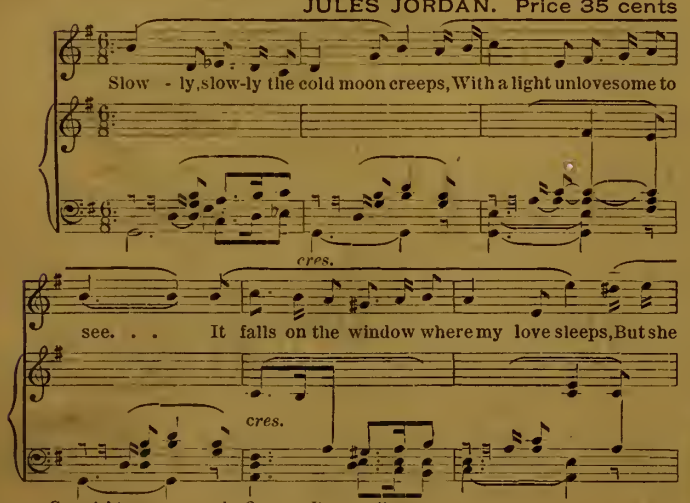

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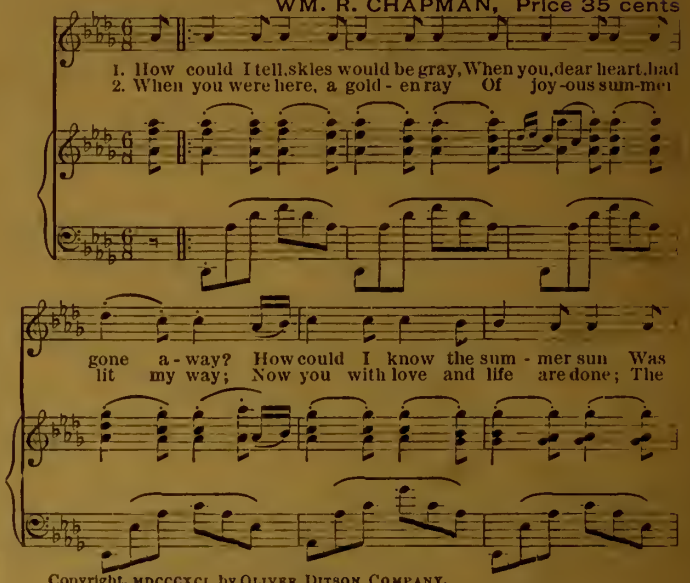

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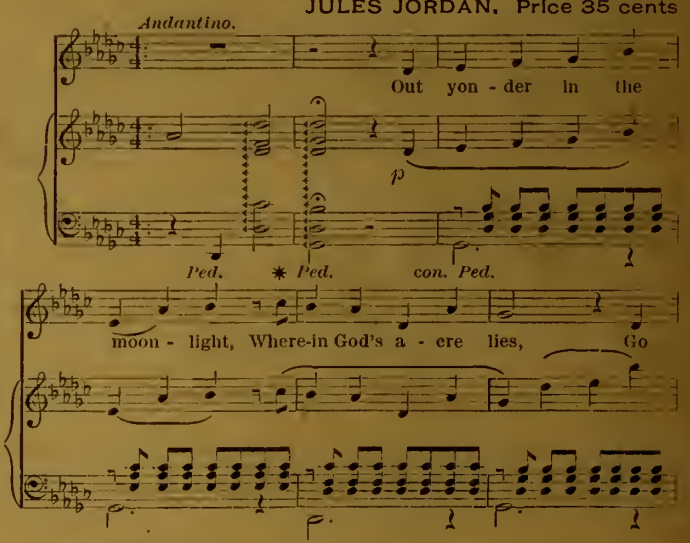

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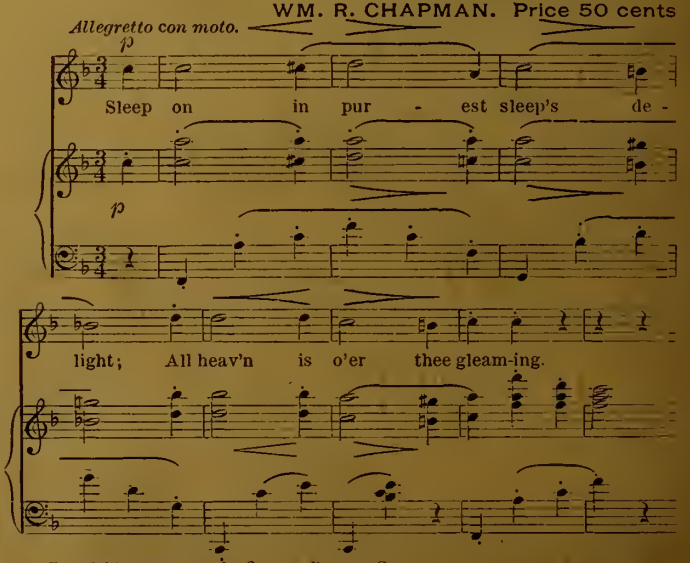

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